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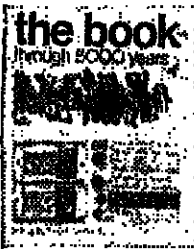


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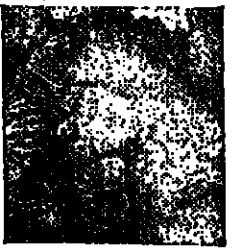
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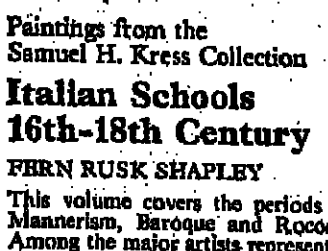
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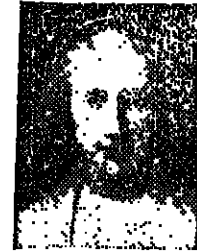
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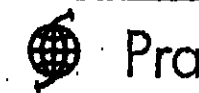
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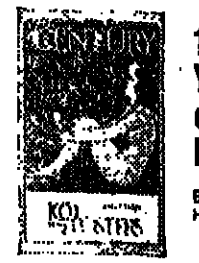


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The poetry of the trenches

POETRY as a literary genre has had a brief and curious history. It began and ended with the First World War—or rather should say that the poetic materials were produced during that year period; for the defining of the genre, the sorting out and sifting and comparing, began after the war, and is still going on. A new war poem has emerged—Jon Silkin's new book, or in *Blunden's War Poets* pamphlet—but that canon is the product of the 1920s and 1930s, and of our own anti-war feelings. The sense of the truth that a recent anthology of war poems, or a current critical book like *Out of Battle*, expresses that the First World War is our war, not theirs, and it is based on a selection from the great mass of poems written then—a selection which is not at all representative. That such a body of poems came out of that war is perhaps the oddest of the problems. No other war, since, produced so much poetry. There were poems written earlier wars but they were not war poems in the sense. In a battle-piece—*The Battle of Brunanburgh*—or the poem, that is to say, historical, the poet is acting as historian. In the First World War war poetry, the poet acts as participant, the personal source of experience. The real ancestors of the best war poems (the poems, say, of Wilfred Owen, Robert Graves, and Ivor

Gurney) are not the great battle-pieces, but Wordsworth's *Lucy Poems*, Coleridge's *'Dejection'*, and Keats's *Odes*. This is the tag-end of the Romantic movement, the last point in history when men could feel romantic about the experience of war, and disillusioned about their romanticism. Of course there could be no more war poems after 1918.

One gets some sense of this romanticism from any of the excellent recent anthologies of war poems: for example from Ian Parsons's *Men Who March Away*, or Brian Gardner's *Up the Line to Death*. But no literary period is really represented by its best work, and to understand the whole phenomenon of war poetry one should also read the wartime collections, those touching gatherings of clumsy, sentimental, and patriotic verse which were published under titles like *Songs of the Fighting Men* and *The Muse in Arms*. Reading these poems of young men who would never have been poets, even if they had lived, one must wonder at the impulse that set them all to writing poetry in such hostile, and one would have thought anti-poetic, circumstances.

One obvious answer is that the young men who were fighting were the kind of young men who write poems. Schoolboys and university undergraduates write poems; middle-class and upper-class adolescents write poems. And these were the youths who were the young officers. They were young, they were callow; they were bred in the playing-fields-of-Eton tradition—even when their schools were the dreariest grammar schools. And they had before them,

JON SILKIN:
Out of Battle
366pp. Oxford University Press. £5.

at the beginning of the war, two models of how to write ignorantly but romantically about war. One was Housman, a poet who knew nothing about war or soldiers, but knew everything about melancholy and the sentimental charm of dying young; the other was Rupert Brooke.

Poor Brooke can scarcely be held responsible for the influence he had on one soldier-poet. He expressed one state of mind—that of the recruiting office rather than the front lines—and if he was taken up and mythologized, it was partly because that state of mind was common among young men at the war's beginning, and among their elders, too. Reading the eulogy Winston Churchill delivered at Brooke's death, one feels that one is overhearing the Muse of Bad War Poetry encouraging the poets:

During the last few months of his life, months of preparation in gallant comradeship and open air, the poet-soldier told with all the simple force of genius the sorrows of youth about to die; he was willing to die for the dear England whose beauty and majesty he knew, and he advanced towards the brink with perfect serenity, with absolute conviction of the rightness of his country's cause and a heart devoid of hate for fellow-men.

And that is probably true; Brooke probably did set out for the Dardanelles with all those innocent and self-regarding emotions. That is why poets who had actually got to the war found him so offensive—why, for example, Charles Sorley wrote:

He is far too obsessed with his own sacrifice, regarding the going to war of himself (and others) as a highly intense, remarkable and sacrificial exploit, whereas it is merely the conduct demanded of him (and others) by the turn of circumstances. . . . He has clothed his attitude in fine words; but he has taken the sentimental attitude.

Many a lesser poet than Brooke took the sentimental attitude, and was published in *The Times* or the *Poetry Review*, and collected in a volume. It was a part of the conduct demanded, a form of the general hysteria of war, and it was made easier because a new and popular school of poetry existed which made it all seem easy. Georgianism might have been invented for the express purpose of encouraging amateurs to have a go. It dealt with familiar poetical materials—romantic nature, mainly—in familiar poetical forms. Poetic diction, personification, the sonnet form were all quite all right, and ugliness was all wrong—one recalls Edward Marsh's dictum that one should be able to read a poem at meals. Most of the stuff in *The Muse in Arms* and similar anthologies of the time is Georgianism in uniform.

A point one would not discover from reading the more recent collections is that much of the verse written by men who were actually in the trenches (and what better definition of "war poetry" could there be?) was not about the war at all. It was about home, school, pets, and games, or it was about natural scenes—"green banks of daffodil" and "the gorse upon the twilight down". And if it was about the dead, it treated death as it should be treated, poetically. In these early and bad war poems, the dead

are always content, glad that they died for England's Honour, pleased that they will not grow old (the shadow of Housman's dangling lad shows here). They are often described in loving terms which have a homosexual ring now, but which were perhaps only another aspect of the public-school tradition. These poems are what Owen meant by "the old lie" (there is actually one called "Dulce et Decorum est pro Patria Mori", by Major Sydney Oswald of the King's Royal Rifle Corps, which is so precisely what Owen was condemning that he might have been writing his own poem for Major Oswald's instruction). They comprise a poetic tradition that now must be repellent to a modern reader; but, along with the poems in praise of cricket and the home thoughts and "Mother's Birthday", they tell us a good deal about the men who fought that war, and especially about the officer corps.

Some time during the war, a radical change took place: War, which at the first had been a set of conventional concepts of Honour and Country, became a direct source of poetic energy. To say that a subject is "poetic", in this sense, is simply to say that it releases emotion of itself, apart from the presentation of it (as Wordsworthian "poetic nature" was a source of poetic energy for the Georgians). It may have been the slaughter at the first battle of the Somme, or it may have been—as Blunden thought—Pausanias, or it may simply have been the sustained experience of trench warfare. At any rate it is clear that by the middle of the war a

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Es ist zu hoffen, dass diese sehr nützliche Arbeit Kuczynskis gleich seinen anderen Arbeiten die Aufmerksamkeit des Forschers und Lehrers auf sich zieht, um die Geschichte der deutschen Arbeiterklasse mit neuen Materialien versehen. Insbesondere der jungen Generation noch besser nahebringen zu können.

(Zeitschrift für Geschichtswissenschaft)

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Plugger's round

GORDON WILLIAMS:

Walk Don't Walk

284pp. Hodder and Stoughton. £2.40.

There's a moral in *Walk Don't Walk* for all writers who sit night after night bashing out creative prose on their aged barlocks, and dreaming of success despite the steady flow of rejection-slips: the moral is that if the garret doesn't get you, the plugola circuit will. The way Gordon Williams tells it, there seems only the smallest chance that bright-eyed, bushy-tailed writers embarking on their first American tour will come through with their talents and livers intact. Dylan Thomas was a well-known victim, and gets a mention or two from Mr Williams, though since his day, it seems, the American PR machine has become larger, glossier and more lethal.

Graham Cameron, a little-known Scots writer who has been living in a crumbly London flat along with his wife and small children, is invited by

his American publisher to make a promotion tour for his latest book. Since his childhood, Cameron has pictured America as a land of stars and money; he's seen every movie that matters and most of those that don't; his heroes are Gene Autry, Rhonda Fleming, Leadbelly, and all the others; but now it's his turn to hit the high spots. "The stealing of shirts belonging to culture-mad hosts would become a lovable foible. John Malcolm Brinnin would ask him out for a booze-up." The truth of the matter is, of course, that no one in the United States seems to know a thing about Rhonda Fleming, and no one is too eager to learn. What they are eager to do is to make as much money as they can in the shortest time possible, and within hours of his arrival Cameron has embarked on his round-trip of states and plug-shows, and is fast discovering that he has a large if previously submerged talent for wooing American audiences, principally with witty barge about swinging London. He also discovers a talent for drinking, and if, when he first

arrives in America, he's wondering about D. Thomas's "direct insult to the brain", by the time the tour is over he's within a bottle or two of having made it. All this, along with the fact that his lustful dreams of willing starlets have turned to a dull ache in the crotch, leads Cameron from starchy-eyed expectation to bleary-eyed desperation, and he retreats to the stabilizing influence of his wife and kids just in time.

Mr Williams gets Cameron through his ordeal with a minimum of portentousness and a maximum of witty invective; novel tactics, and a great relief for the reader. America, in all its violent plasticity, is no less defensive for being made funny, and Cameron's self-defensive puns and gags, supported by a winning line in self-mockery which begins with the references to Dylan Thomas and Brinnin and is enhanced by the way the narrative lapses, wryly into the third person, provides a wealth of quotable aphorisms, even if they do come a little too hard and fast to be completely plausible.

Tax-free treasures

L. P. HARTLEY:

The Collections

134pp. Hamish Hamilton. £1.75.

The horn novelist is instantly recognizable by the resonance or memorableness of his opening sentences. The French are best at this: "Longtemps je me suis couché de bonne heure." "Auparavant l'homme est mortel," and so on. Among the English novelists Jane Austen scores high with the opening of *Emma* and Ford with "This is the saddest story I have ever heard". Of contemporary novelists, Graham Greene got off to a good start in *England Made Me* with "She might have been waiting for her lover", and L. P. Hartley in *The Go-Between* with "The past is another country: they do things differently there". In his latest novel he's at it again: "Someone has said that your life changes when nobody living has the right to hold you." Asked to identify the author, most readers

would have little difficulty in picking the general target area: later Austen is a possibility. In any case, it would certainly be some quintessentially English middle-class figure. The speaker is clearly a bachelor, in spirit if not in fact, with a sort of cosy "good breeding", a certain nostalgia for the nursery, and in sexual matters (one would guess) a fastidious and eccentric attitude with just the faintest suggestion of an interest in what the flange magazines coyly call "discipline". Scolding indeed! At his age.

It's a good opening sentence, however, because it's kind of catchy, and because it introduces us straight away to the Peter Pan social world in which not only this, but all Mr Hartley's work, lives and moves and has its being. It's really the present, not the past, which is his "other country". The past, albeit an idealized one, is his homeland. In spite of one or two half-hearted applications, the present has never granted him a residence permit, only a transit visa. (We do things differently here.) It's a good opening sentence in another

way too, of course, for it can't really be supposed that the author isn't going in for a little baroque self-parody, rather as one might allow oneself a second cream bun or get into bed before saying one's prayers. The whole book is strictly tongue-in-cheek.

Henry James, who deserves a better fate, is the idol of the nursery school of English novelists, and the Jamesian shadow hovers over Mr Hartley's story in such a way as to suggest that literary history, too, repeats itself, first as tragedy, then as farce; for what is powerful and compelling in *The Spoils of Poynton*, to which we are specifically referred, is bland and inconsequential in *The Collections*. The story of a misanthropic old bachelor hiding away his objects d'art from the prying eyes of the inland revenue commissioners, only to have them picked off one at a time by a kleptomaniac niece who subsequently elopes with the phlegmatic detective hired to protect them, will be compulsive reading only for the most devoted Hartleyites.

Against the wind

KEITH HANKS:

Falk

285pp. Cassell £2.40.

Falk is one of those apocalyptic novels which come laden with portent and overshadowed by towering moral issues. Two essential ingredients for that formula are a hero larger than life and a prose style larger than the page, and Falk possesses both. The eponymous hero is depicted as a Titanic figure, racked by conflicting emotions and burdened by a destiny which affects millions of lives; the narrative is raked too—mostly by the thunder of windy rhetoric—though whether it's likely to affect many lives is quite another matter. It is not, of course, the importance of the issues and implications in the book that make it seem pretentious; but the notion of that importance has spurred Keith Hanks to provide his principal character with well-worn Messianic traits and to tell his story in an equally well-worn Messianic prose, and the result is wearying when it is not risible. The constant *Sturm und Drang* lends a persistent sense of wilful excess: as if a man with something to say had chosen to go to a deserted cliff-top, carefully picked for its dramatic starkness, and had there howled his message into the teeth of a gale.

Falk, a potent advocate for social change, has pride, responsibility for the "Devastation" which has left Britain waste: the outcome of a People's Crusade in support of peace. The aftermath is a strangely muddled

affair, seeming, at times, like a post-Armageddon state with people practising all manner of savagery, and at other times manifesting the altogether comelier strictures of wartime economy measures. Stricken by lust, guilt and a dizzying sense of purpose, Falk is none the less able to summon a degree of efficiency and soon has the country running more or less smoothly. Plans are afoot, though, to usurp Falk and reinstate the

government in exile, and when the invasion comes the mayhem starts all over again, during which Falk is revealed to be a man sent by God, and Jesus Christ puts in a guest appearance. The point would seem to be that evil may well triumph over good, but men of God triumph over themselves. The novel, unfortunately, does not manage to triumph over its irrepressible desire to appear triumphal.

Passing phases

LESTERY:

A Terminus Place

183pp. Michael Joseph. £2.25.

The hero of Lee Story's novel goes by the same name as its author, and the book is dedicated to, among others, Dorothy Ann Kitchely, which is the name of hero Lee Story's wife. Father is a writer in Hampstead, that the reader might be excused for assuming that Jack Trevor Story's son, Lee, has written a small chunk of autobiography. It covers the two years in the late 1960s when the Lee boys, becoming a sort of local legend of (self-)hemorrhoids, produced a son, and Lee, with bewildered bitterness on Dorothy's part and a selfish but somehow justified determination on Lee's, both authors are probably going to get very tired of having their similarities pointed out to them, but Story Senior and Junior certainly share a

tone and an angle on things. "Our Tony was a civil servant just like his Mummy, but our Joyce did hair. This was just a passing phase, you understand, because much later your Joyce was a civil servant too. You see, it all works out in the end, doesn't it?" Cracks like these from *A Terminus Place* could as well have issued from Jack Trevor Story's witty and jaundiced pen. But Lee Story's ideas are all his own; he conveys the ludicrous intensity of an adolescent affair, with love and pity as well as a very funny accuracy. He manages to see Dorothy's North Country parents for what is worthy in them, as well as fulfilling their music-hall roles as the shot-gun in-laws of that wild-boy, himself.

Apart from his irritating habit of saying almost everything twice as a neat paragraph, and one or two surprising bursts of what hero Lee Story would certainly call phallic writing, novelist Lee Story has made a very good start.

Ludwig Feuerbach
1804-1872

Ludwig Feuerbach
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Deutsche Demokratische Republik

FICTION

Death in Austria

THOMAS BERNHARD:

aus Illener
Opp. Salzburg: Residenz. 148sch.
Gebunden in Stoffs
Opp. DM 5.80.

aus
Opp. DM 3.
Gebunden in Stoffs
Opp. DM 5.80.

publication of the script of Ferry Radax's film *Der Italiener* is probably a further advance in the recognition now accorded Thomas Bernhard. However, he is a loser of the change of medium; his angry character is symbolized by the contrast between the spare, neat format of the paperback series in which his fiction has been published, and the lavish volume Residenz Verlag has produced for the film and stills from *Der Italiener* together with the very illuminating of Radax's film profile of the author, *Der Tag*. It makes an indeed fashionable, present: a convincing little of the kind of thing that has given Bernhard his reputation as a reviver of the art of human fiction.

The theme of *Der Italiener* is, again, death in Austria; and the film shows the preparations for the funeral of the owner of a castle in the country, the Italian of the title, who is one of the mourners temporarily lodged in it. The script is carefully concerned with description of the purely visual and auditory; the author has no chance to let characters speak in their own tongue. The result is a wearisome, tedious presentation of the tragedy of aristocratic death, in which the author's own insights into the nature of life and death are hardly

the opposite is true of the two volumes in Bernhard's accusatory manner, although the humor and the force in the force in *Midland in Stills* is a delightful mix of short stories, the title describing the agonizing visit to a enthusiastic Englishman, who

Life in Turin

ENI BALESTRINI:

aus Mailand: Feltrinelli. 1.2.000.

to represent the simple narrative but not too simply has been a problem in fiction. Balestrini's hero in *Vogliamo* ("We want everything") is enough, and stupid in the sense that he seems unable to formulate ideas to have anything but an emotional reaction to what goes on around him. The catch-phrases of revolution and anarchy he can repeat, but he appears to have an almost bourgeois ideal of political awareness; but long-term consequences of his actions, the underlying philosophical questions without which action and violence the ultimate goal seems unable to envisage.

The book is a documentary novel of the Fiat strikes in the "hot year" of 1969; more generally, it looks backward, in a society dominated by the values of the industrial revolution, far more sophisticated than the Southern's value there in its availability, his willingness to do anything, and do anything. Unemployed, jack-of-all-trades, he is all the dirty jobs and social mobility, often without ties and to move about, even to emigrate, aspirations and expectations in many ways comparable to those of our own immigrants.

Eni Balestrini makes a credible of his hero, a young man who is to accept his role as an unemployed and underprivileged worker, in society itself. It is not so much the conditions of work that rile him as work itself, and the fact that he demands it. How society is to

believe he has discovered a community of true philosophers, to a household of embarrassed Tyrolean drop-outs in their mountain fastness. The other stories, "Der Wetterfleck" and "Am Ort", have characteristically tragic scenarios: the first being the tale of one of Bernhard's paranoid old men, driven to suicide by the behaviour of his children; the second concerned with the intense, obsessive relationship of two brothers, one of whom becomes finally deranged after carrying out an exhausting trek through the mountains in the footsteps of their deceased father. There is, as ever, a masterly presentation of the inner world of the educated class of provincial Austria: old men losing themselves in their interminable fantasies of an intellectually ordered world, young men desperately trying to relate these to themselves and reality, everyone taking life too seriously.

Gehen is a novella in the tradition of *Amas, Ungenach, and Watten*, its structure erected in accordance with classical novella form, about the *unerhörte Begebenheit* of Kurzer's mental breakdown in Rustenschacher's trouser shop. The first twenty pages of the story must be reckoned to be among the finest work published by Bernhard, in which, perhaps drawing on the French school, he has given a new cutting edge to his style by introducing an element of austere logic-chopping. Thereafter, there is a rather misplaced, too directly motivated discourse on the mediocrity of the Austrian state; and then the comic aspect of Kurzer's behaviour in the trouser shop gradually undermines the book's tragedy. It is also possible that the Viennese setting is not altogether amenable to the author's purposes. It may be that Bernhard is here reaching out for a severer, more concentrated way of expressing himself, in which his customary discursive convolutions are to play a less important part than hitherto. It could well be time for a change of this sort.

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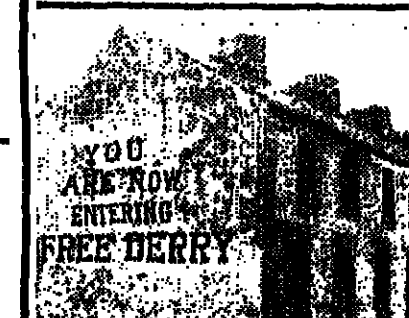
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ment between 1918 and 1922—to
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and although this is his first book—
not entirely liberated from the bond-
age of the doctoral thesis—it is a
most accomplished piece of work.
Apart from the sentence of close
confinement in Calcutta which
every student of public opinion must
serve, Dr Boyce has widened his
researches to include an impressive
variety of private and public papers
as well as a vast range of printed
sources. And although it would not
be unfair to say that he does not
add materially a great deal to what
recent works have told us—for ex-
ample, the biography of de Valera
and Thomas Jones's "Irish" diaries—
he does establish with great
clarity and thoroughness the drift of
British opinion at the time of the
Anglo-Irish war and of the crucial
Treaty negotiations in the closing
months of 1921, from which, in a
very real sense, stem the present
troubles in Northern Ireland.Dr Boyce pursues several separate
but related themes. First, the devel-
opment in depth what other writers
(notably the late C. L. Mowat) have
briefly sketched: the intense revul-
sion felt by many people in Britain,
on the right and the left, for the
policy of reprisals against the insur-
gents and especially for the activities
of the Black and Tans. Then he
considers the propaganda war
waged by both sides and concludes
that, in the early stages at least, Sinn
Féin was much more adroit at
putting its case than the government.
This may partly explain, though Dr
Boyce does not labour the point,
why the familiar double standard
appeared so quickly, the forces of
the Crown being much more harshly
judged than the IRA, even though
the latter were certainly no amateurs
in the atrocity business and were
indeed shortly to demonstrate their
expertise still more convincingly in
their own civil war. From reprisals,
Dr Boyce moves on to the more
constructive policies of the govern-
ment and in a particularly well-
organized chapter shows how Lloyd
George's adoption of "Dominion
Home Rule" effectively cut off the
flow of British sympathy both for
Sinn Féin and for Ulster Unionism.
In his closing pages Dr Boyce has
therefore no difficulty in demon-
strating that Lloyd George's domi-
nance at the conference table was
paralleled by the surge of popularity
he enjoyed, however briefly, after
"solving" the Irish question.His triumph, though, was always
illusory. Dr Boyce shrewdly points
out that British solutions of the Irish
question were essentially and not
unusually solutions that suited
primarily Britain or the Empire. For
the British government, as both
Englishmen and Irishmen too read-
ily forget, Ireland has generally been
a threescore fraction of a larger
whole, a minor item in a world full
of crises, which seemed, and no
doubt often were, far more serious
than anything that happened in
Dublin or Belfast. And if Dr Boyce
is right in suggesting that LloydGeorge's initial mistake was to
the Irish disturbances did not
and 1920 because he was too
surely with other motives.
It would be pointless to speculate
whether the authors have been influ-
enced by the parallels between 1814-
15 and 1944-45, each with its
"foreigner" and its collaborators,
legionnaires (for de Gaulle claimed
to incarnate "la légitimité fran-
çaise") and "résistants" de dernière
heure, but M. Bory is quite aware
about the similarities between 1830
and 1968. In any case, the period is
good one for anyone interested in
personal relationships, with its extra-
ordinary throwing together of men
of such diverse and improbable
talents: Talleyrand, the *agent-général*
of the French clergy in 1780, Fouché
the terrorist of Lyon, the duc de
Angoulême, sometime governor of
Algeria, and the ubiquitous Laf-
fayette who never missed a revolution
since 1776 and 1830.The novelist is particularly at
home in this kind of world, espe-
cially with so many memoirs to help
him with the revealing anecdote and
the theatrical soliloquy. M. Cabanis
does an excellent job of the Resto-
ration itself, when the personal com-
plex and private diplomacy of a
man like Talleyrand might decide
the fate of a dynasty. Each author
has also the advantage of an accom-
panied literary technique that one
body finds in the professional his-
torian, too often the timid prisoner
of his documents. M. Cabanis is the
more traditional of the two, writing
in an elegant concision that is no
less an ornament than an essential
part of his success. He is conveying:
Talleyrand était évêque,
et moi-même pas eu l'hypocrisie de
l'être, mais devant la Révolution il
avait dû feindre des con-
vulsions de sentiments, une fidélité
mentale, action, is where the
of omission have occurred
of the fathers which are not
involved on the children's
measure.brevity to the borders of jour-
nalism:Il est près de sept heures, au Louvre le
marquis d'Antichamp fait connaître à
l'administration du musée que le
Louvre se défendra et qu'il convient
de placer des soldats à toutes les
fenêtres du musée. M. de Cailloux
proteste, quel risque pour les œuvres
d'art! M. d'Antichamp envoie prome-
ner M. de Cailloux et les œuvres d'art.Style apart, each book is a serious
historical study, supported by con-
siderable research and an impressive
ability to synthesize and coordinate
evidence drawn from many sources.
Both authors have the happy ability
to summon up at will an endless
succession of telling contemporary
anecdotes and revealing incidents.
The workaday historian has a lot to
learn from them. But they might
have learnt more from him. Each is
content to describe what happened
rather than to analyse, and to see
history essentially in terms of per-
sonal relationships. M. Cabanis
might object that this is, after all,
the basis of biography, but his book,
besides describing the career of
Charles X, also tries to assess the
significance of the reign in the
history of France. His sources are
almost entirely confined to Court
circles and even the parliamentary
opposition, its objectives and fluc-
tuating electoral fortunes, are largely
ignored.

Bory, by contrast, carries

Restoration
and revolution

JOSE CABANIS

Charles X: Roi ultra

517pp. 48fr.

JEAN-LOUIS BORY

La Révolution de Juillet

736pp. 55fr.

Paris: Gallimard.

they do not seem to have heard of
Irene Collins or of Pinkney.This complaint is more than a
petulant expression of pique against
the brilliant amateur who carries off
the prizes. By restricting their inves-
tigation in this way, the authors can
be original only in the way in which
they handle familiar evidence. This
still allows M. Cabanis to conduct an
interesting—and devastating—investi-
gation into the political acrobatics
of Chateaubriand; but the basic
interpretation of the period is all too
familiar and somewhat reminiscent
of a French "1066 and All That".
The French Revolution transferred
political and economic power to the
bourgeoisie. It was a Good Thing.
The new ruling class then allowed
itself to be excluded from political
power for a generation. French
society during the Restoration was
essentially agrarian and the big
estates were mostly owned by
nobles. When Charles X tried to
overthrow this somewhat curiously
"bourgeois" order he was defeated
by a popular insurrection in Paris.
The democratic revolution was then
captured by the bourgeoisie
(again). This was a Bad Thing.
This is, admittedly, something of a
curriculum, but it is near enough to
the interpretation of the authors—
and of some professional historians
to raise all kinds of doubts. What
is needed is to test each of theassumptions against the evidence,
and neither author makes much of
an effort to do so.M. Bory is both bitter and unfair
about the 1830 revolution. It is easy
to sneer at the deputies who argued
while other people fought, but no
one criticized Marmont for keeping
out of the action. Admittedly, most
of those on the barricades got little
reward for their courage, but what
was the alternative? M. Bory admits
that France as a whole was not
republican. 1848 was to show the
futility of universal suffrage in a
country where the majority of the
population were not democrats. The
only possible alternative to a limited
constitutional monarchy was another
Bonaparte, and he was not ready in
1830—and M. Bory would not have
approved of him if he had been.
Should the *commission municipale*
at the Hôtel de Ville have passed an
emergency decree against the indus-
trial revolution? As M. Bory says,
even the democratic republicans put
forward no social demands, and
there is perhaps a touch of arro-
gance in assuming that the middle
classes will fight—or induce others
to fight—for constitutional govern-
ment and the freedom of the press
while the workers are interested only
in wages. As Lefebvre wrote in
1939, "L'union révolutionnaire est
d'ordre spirituel." At least it was in
1789 and 1830.One is left, then, with some feel-
ing of disappointment that neither
of these talented authors has used
his gifts to break away from con-
ventional attitudes and attempt a new
assessment in depth, either of the
character of Charles X or of the state
of French society and the reasons
for the extraordinary electoral swing
between 1820 and 1827 without any
change in the franchise. But what
they set out to do is done with grace
in the case of M. Cabanis and with
panache in that of M. Bory. The
reader who wants a tale well told,
with a sense of drama and the kind
of alert and allusive writing that
involves him in the action, will find
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Literary lore

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DICK HICKEY and GUS SMITH

A Paler Shade of Green

253pp plus unnumbered plates. Leslie
Frewin. £3.30.Many years ago, in the good old days
of the BBC Third Programme, W. R.
Rodgers arranged a series of broad-
casts in which some of Ireland's
literary figures were described and dis-
cussed by their friends. These talks
have now been stitched together to
make a book, possibly on the assump-
tion that the Irish are great talkers
and that such conversations are no
longer audible in the age of the televi-
sion chatter-show.In fact, the talks are not especially
good, and they add very little to the
already available lore about the
already writers—Yeats, Joyce, Moore,
Sheney, Shaw, Gogarty, Higgins, and
A. E. A few of the anecdotes are
worth recalling, such as Lennox
Robinson's about Yeats and censor-
ship. "I want to read all the dirty
English Sunday papers because I will
read the last words of every mur-
derer," Yeats said. "Whereas, if I
buy the Observer, I will read the last
words—also not the last words
—of St. John Ervine on the
theatre." There are some pleasant
tricks of this kind, but generally the
talks are pretty dull.As for the anonymous stitching, it
could hardly be worse, and can only
be explained by supposing that the
Irish accents on tape remained
irretrievably on English ears. Thus
Caricatures is reported as "Cam-
pells", the Literary and Histori-
cal Society as "the Literary Mason-
ic Society", Myers as "Meyer",
Cecil as "Cecil", H. G. Wells as
"H. G. Wells", and the followingsentence appears without explana-
tion:They include two theses by Hesse, five
or six plays of Molière, a play of
Lautmann's, Pannella, three by d'An-
nazis, and more surprising, an
anthology of verse written by Paul
with a paper from Randall a figure
that has always seemed to me to
resemble Joyce.Readers might try the following
substitutions: *Hundel* for *Pannella*,
Poe for Paul, and Rimbaud for
Randall. Further clues may be
found, but not enough for complete
decoding, in C. P. Curran's *James
Joyce Remembered* (1968).A *Paler Shade of Green* is also a
book made by recourse to the tape-
recorder, a series of interviews with
theatre-folk in Ireland. The chief
participants are Padraic Colum,
Cyril Cusack, Eileen Crowe,
Siobhán McKenna, Denis Johnston,
Hilton Edwards, Michael MacLiam-
moir, Dan O'Herrily, Jack Mac-
Gowan, Tyrone Guthrie, Kevin
McClory, Alan Simpson, Richard
Harris, Norman Rodway, Hugh
Leonard, Sean Kenny, Conor Cruise
O'Brien, Colin Hickey, and John
Huston. Much of the material is
backstage chat, gossip, theatre-
sentiment—MacLiammoir: "You
must remember that every time the
curtain falls at the end of a play we
die a little." The governing tone is
that of magnanimity on display—
Siobhán McKenna: "Jack Mac-
Gowan's Dauphin was every bit as
good as my Juan." Or personal
disclosure—Dan O'Herrily: "I
knew Hobbs Hopper quite well."The interviews have evidently
been tidied up; these are not live
performances, a fact which has
caused one of the performers,
Michael MacLiammoir, to question
the accuracy of the text in his own

The MIT Press

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J. F. Staal

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standing of the dynamics of interacting
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that are now known about model theories.
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tance of the Ugly and the Ordinary.
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scribes the projects undertaken over the
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In writing this lexicon of vernacular archi-
tecture with an American accent, Venturi,
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POESIE LATINE CHRETIENNE DU MOYEN AGE

Henry Spitzmuller

« Pour toute pensée occidentale, ignorer son Moyen Age c'est s'ignorer elle-même » a écrit Etienne Gilson. A partir de la deuxième moitié du III^e siècle une poésie merveilleuse, musicale, populaire, imagée ou plus exactement analogique a été inventée en Europe. Cela a duré mille ans. Ces mille ans de délire nous n'en lisons jamais les textes, car ils n'étaient pas publiés. Les voici.

Michel COURNOT
Nouvel Observateur

L'ART DE L'ICONE

Paul Evdokimov

« ... une somme sur la Beauté. »

Olivier CLEMENT

L'ASPHYXIE ET LE CRI

Jean Onimus

« C'est une grande voix qui vient de se lever. Pour moi, celle d'un frère aîné qui me reconforte... Vous connaîtrez sa pensée sur cette révolution culturelle qui, pour la première fois depuis des siècles et des siècles, touche au fondement même de l'existence. »

Maurice CLAVEL
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L'AMENAGEMENT DU TEMPS

Jacques de Chalandar

« La journée, la semaine, l'année, la vie... Comment sortir des impasses d'aujourd'hui ? Le temps retrouvé... c'est aussi un programme de gouvernement. »

Pierre DROUIN
Le Monde

JULIEN GREEN

L'homme qui venait d'ailleurs
Jacques Petit

« Dans le livre que Jacques Petit m'a consacré se lisent certaines des pages les plus lucides qu'on ait écrites sur mon œuvre. Me frappent surtout les correspondances innombrables entre les personnages de tous mes récits, ces appels d'un roman à l'autre qui font de douze livres une seule histoire, retracent l'itinéraire que j'ai suivi sans bien le savoir depuis mon enfance et dont Jacques Petit a découvert les jalons que je croyais disparus. »

Julien GREEN
Ce qui reste de jour
(Journal décembre 1969)

desclée de brouwer

An informality all his own

P. M. KEAN:

Chaucer and the Making of English Poetry
Vol. 1: Love Vision and Debate.
207pp. £3.
Vol. 2: The Art of Narrative.
271pp. £3.75.
Routledge and Kegan Paul. £n.50 the set.

Eschewing the fashionable practice of seeking prestige by collecting other scholars' essays, P. M. Kean has written her own book. It is long, and sometimes discursive, but scrupulously free from current jargon and serenely indifferent to vogue. Concerned throughout with the particularity of Chaucer's achievement, she begins by remarking that while on the one hand concepts of style and poetry such as we find in Dante did not become important in England till Chaucer's time, on the other hand his narrative verse, with its easy movement, clear enumeration of details, and realistic dialogue, developed naturally out of earlier English practice, as exemplified in verse romances like *Dejure*, *Orfeo*, *Yvain*, or even *Harlequin*, which have an informality lacking in Chaucer's French sources. If European influence shows in his extension of poetic concernment to science and philosophy, the urbane manner that accommodates the new informality has no parallel.

To illustrate this urbanity Miss Kean begins with the short, often epigrammatic, poems usually dismissed as minor or occasional like the "Envoys" to Bokenham and Scogan that fulfil primarily a social function (as some "minor" verse of Auden's still does). Where moral concerns enter (e.g. in "Truth" and "Fortune"), she finds Senecan as well as Boethian overtones. The *Book of the Duchess*, with its vivid impression of the relations of the *dramatis personae* to their society, she sees as a masterpiece of the urbane style; she absolves the Dreamer from the usual charge of tactlessness, and by comparing pertinent passages in Machaut shows how Chaucer's "naturalistic" characters developed out of the essentially stylized form of the French love-vision. As for his other achievements in this genre, she extends the range of some recent Oxford studies by tracing the infusion of philosophical ideas that he found in Macrobius. A poet with such sophisticated interests would not, she implies, misread the *Roman de la Rose*, or take its speeches or characters out of context, yet would be capable of envisaging the relations of Venus and Nature as ultimately more harmonious than Jean de Meun allowed. At the same time Chaucer's vernacular reading prompted him to give to the goddess Fame (whom he associates primarily with literary reputation) "an unmis-

takeably English accent" and to describe her temple in couplets with a peculiarly English lift. (The claim made at this point that Chaucer borrowed from *Orfeo* needs substantiating: the reference in the notes does not help.)

Troilus, in her view, represents the fine flowering of the flexible style of the "minor" poems and the urbane narrative technique; and by deepening the Boethian concept of love Chaucer has "deepened the whole concept of characterization". Here the comments on "love celestial" are unduly cryptic; and one may doubt whether Chaucer's young widow had in mind the penitent Magdalene when she said that it would suit her better to live in a cave than go dancing. But most of Miss Kean's *aperys* are illuminating: she notes resemblances between the famous apostrophe to Fortune, "executrice of wrecches", and "the Envoy to Scogan"; and her reading of the controversial epilogue participated in part by a recent review in the *University of Toronto Quarterly* has the virtue of recognizing that the explicitly Christian verses are not intended so much to repudiate the story as to distance it. Chaucer shared with the Renaissance a sense of the pastness of the past.

The second volume is devoted almost entirely to the *Tales*, and over a fifth of it to the first of them.

Miss Kean sees the humanism of *The Knight's Tale* as a synthesis of the divine protagonists, Jupiter, Egeus with Saturn (him), and so forth. She says only that Chaucer's reading of *Aeneid* is reflected in the text, but that Theocrite's *Proem* shows in his circular theme an order on chaos. This is inevitably imparting a high value to the poem, but the analysis is found in the marriage follows (there glossed by as a passage from Boethius, who needs glossing).

From this point on the structure of the *Tales* is discussed, though such passages as the comparison of the *Parson* to "Pauze-Semblant" in the *Book of the Rose* well repay attention. Chaucer (if unlike some of his) Miss Kean never descends into anachronistic casting of up to date. She differs, too, from many in taking Chaucer's "retractions" their face value.

Hence she devotes a chapter to his religious poetry (and that in his poems tales which the less moving far being imperious, and traditional, good measure, she adds a chapter indicating the influence of Chaucerism and their works, she compares with *Parson*). As Chaucer's *Proem* (second) edition of the *Book of the Rose* makes clear, Chaucer as a noble poet is a happy indifference to his merits. Miss Kean notes that the *Parson*'s praise is couched in a language which looks like a divergent from those of the *Parson*. Norton-Smith, Lytton, remarks, complained that the *Parson* was simply echoing the *Parson*'s "Complaint of Venus", but even to the extent of the "skarsete" with "cypresse" another proto-Renaissance poem; the Elizabethans had the sense that the vernacular, which as it was, needed poetic culture. Not the least merit of these studies that they induce us to look at the fourteenth century as well as the fifteenth in a new perspective.

Thus, though there is much to be learned from James Bogen, the conclusion of his book seems to be perfectly reasonable. On the contrary, Wittgenstein had no philosophy of language. On the contrary, Wittgenstein said that language was pervasively the medium and form of the diversity of human life that general account of how words meaning or sentences sense was false. Mr Bogen (who keeps his *Wittgenstein* until the end) sees this page 199 onwards and proceeds,

Mr Bogen's manner is that of the seminar-room. More emphasis is placed on interesting philosophical positions than on precise references or historical context. P. M. S. Hacker clearly writes from a well-stocked study and places Wittgenstein against the background of

PHILOSOPHY

Many insights, no world-view

JAMES BOGEN:

Wittgenstein's Philosophy of Language
Routledge and Kegan Paul.
M. S. HACKER:
Wittgenstein and Illusion
Clarendon Press: Oxford
University Press. £4.25.

attracts, and at the same time repels, a scholar about Wittgenstein is that even a few sentences of his writings give the impression of a long and fresh and unified view of the world free of the confusions

of uncertainties and tentativeness of academic philosophy, but any analysis of his ideas, any attempt to compare them to current or traditional ideas seems to dispel the original impression and leave us in the miasma of not quite conclusive comments with perhaps new and exciting questions of interpretation added. The fact is that many of Wittgenstein's insights and analogies can be applied to those problems (Norman Malcolm and G. H. Wright can be seen to do this in their different ways) but his philosophy is not and was not intended to be a contribution to the ongoing and cooperative academic project sometimes preconized by Ryle (himself a most individual thinker).

Thus, though there is much to be learned from James Bogen, the conclusion of his book seems to be perfectly reasonable. On the contrary, Wittgenstein had no philosophy of language. On the contrary, Wittgenstein said that language was pervasively the medium and form of the diversity of human life that general account of how words meaning or sentences sense was false. Mr Bogen (who keeps his *Wittgenstein* until the end) sees this page 199 onwards and proceeds,

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rather engagingly, to criticize the accounts of language that Wittgenstein might have given but did not give, and to say that the work of constructing a theory of meaning as it remains to be done.

Still, in the course of reaching this slightly negative result many interesting exegetical and philosophical paths are traversed. The early analysis of sense (the "picture theory") is plausibly traced back to the problem of accounting for the sense of false propositions. The change in emphasis in about 1930 is convincingly attributed to the difficulty of accounting for intentionality.

We do indeed find Wittgenstein at this period preoccupied with what it is to understand a proposition, but he saw himself as continuing his earlier work. The analogy of picturing had been meant to account implicitly for intentionality: one fact was a picture of another only when it was (somehow) seen or used as a projection of that other fact. All the same, Mr Bogen is right to point out that the notion of picturing fades out, that the sense and appropriateness of utterances of every kind comes (in Wittgenstein's middle period) to be explained or illuminated by a comparison with various rule-guided activities, and that appeal to rules turns out not to yield an explanation of language since the application of rules is itself a linguistic practice. Whether these represent the successive abandonment of previous positions in the light of arguments is more doubtful. Wittgenstein may want us to be left at each stage with something we cannot explain.

Mr Bogen's manner is that of the seminar-room. More emphasis is placed on interesting philosophical positions than on precise references or historical context. P. M. S. Hacker clearly writes from a well-stocked study and places Wittgenstein against the background of

Hertz, Kant, Schopenhauer and Brouwer, not against that of J. L. Austin and H. P. Grice, neither of whom Wittgenstein ever mentions or is much mentioned by. The theme of *Insight and Illusion* (implicit in its title) is that Wittgenstein's philosophy has both negative and positive aspects: the dispelling of illusion and the achievement of a correct logical point of view (*Tractatus*) or an *Übersicht* (*Philosophical Investigations*). Mr Hacker suggests "surview"; "conspicuity" might be better, though it lacks derivatives. Perhaps either can be regarded as a means to the other.

These aspects are shown or studied in relation to what Mr Hacker calls Wittgenstein's metaphysics of experience. The phrase is meant to be a Kantian echo. It seems, however, to have been coined by H. J. Paton and restated by P. F. Strawson to refer to the slightly different aspects of Kant's first *Critique* with which these authors were in sympathy. Its sense is obscure.

Still, if the conception of *Insight and Illusion*, too, can be criticized,

much in its execution must be praised. Mr Hacker helps us to follow the original attraction of Schopenhauer's views, the long struggle against solipsism, the change from the "realist" semantics of the *Tractatus* to the "constructivist" approach of his later writings, the impact of Brouwer's lectures, and the flirtation with positivism. Perhaps he might have connected the last two more closely: the verification principle seems to have been suggested by reflection on the meaning of mathematical propositions. Mr Hacker's sympathy fails to extend to the mystical and ethical elements in Wittgenstein (and indeed in Schopenhauer). In this connexion he finds their remarks "obscure", even "notorious", and supported by mere "shreds of an argument". Yet these elements were of the first importance for the writers whom Mr Hacker has chosen to explicate, and his choice was clearly and laudably inspired by the fact that some of the things they said were not immediately obvious.

Still, if the conception of *Insight and Illusion*, too, can be criticized,

Rationalist and pietist

KEITH WARD:

The Development of Kant's View of Ethics
184pp. Oxford: Blackwell. £2.95.

This monograph is intended for students with some knowledge of Kant's main ethical works who cannot find the time to read his precritical and posthumous writings but would like to know how Kant's views of the nature of morality developed during his life. Keith Ward believes that such a historical understanding will protect Kant's readers from some common errors about his ethical doctrines by revealing an unresolved

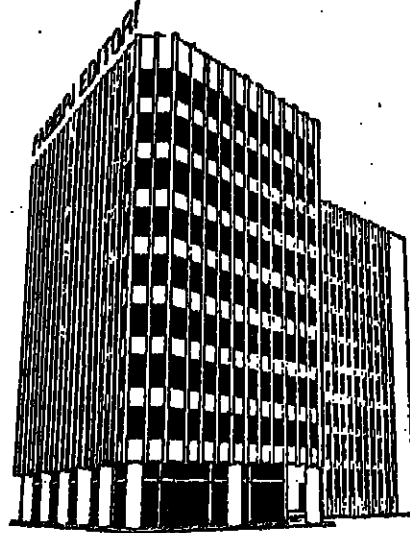
conflict at their very centre. This alleged conflict is supposed to have its roots in an opposition between the rationalism which he inherited from Leibniz and Wolff and the pietism of his parents; and to manifest itself on the one hand in a rationalist emphasis on the perfection of the universe of which man is a comparatively insignificant part, on the other hand in a pietist respect for the unique worth of man.

Yet it never becomes clear whether the conflict is a mere "tension" or a straightforward logical contradiction and, if so, precisely which specific Kantian theses are supposed to be logically incompatible with each

other. The need for greater clarity on this crucial issue will be felt by all those who are convinced that in Leibniz's—as distinct from Spinoza's or Pangloss's—perfect world man enjoys a dignity which is in full accord with the general teachings of Christianity. (It will be felt even more strongly by those who are aware of the friendly personal and intellectual relations between the young Leibniz and Philipp Jakob Spener, who is generally regarded as the founder of German pietism.) Mr Ward does not appear to have established his main point. But his essay contains many worthwhile historical and exegetical remarks which his prospective readers are bound to find useful.

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Viewpoint

BY CLIVE JAMES

ON TELEVISION recently I was faced with the problem of giving a considered opinion about Ken Russell's new film *Savage Messiah* in just over one minute. I ended up saying that Russell was a dedicated and self-sacrificing man who had made a seriously intended film about an important artist, Henri Gaudier-Brzeska, and that viewers should feel duty bound to go and see it, despite the possibility that they, as I had, might find the work glib, light-minded, tasteless and hysterical.

As a critic all I need to care about is results, so it was doubtless self-indulgent thus to agonize about giving a balanced judgment. But you need to know only a little about the way films are financed to realize what an astonishingly forceful personality Russell must be, and what fanaticisms of loyalty he must be able to command: most of his film projects can look nothing short of suicidal to the industry's bag-men, and are set up and carried out on sheer guts and faith. Russell double-mortgaged his house to make *Savage Messiah*. He broke the first rule of show business, which declares that thou shalt never use thine own dough.

His impatience with those never-never directors who make fortunes out of filming commercials but who never stop complaining about lack of finance for their pet projects is consequently fully justified. Russell's intemperance, his courage, his organizational ability, his consuming drive to get things done—all these qualities I find admirable and feel obliged to praise. There are several kinds of false tone emanating from the vicinity of Russell's bulky person, but one particular kind is conspicuously missing—the anaemic whine. The five-year gap between some of our other important directors' films somehow always turns out to be the fault of philistine executives and a corrupt industry. Wrinkling one's nose at this high-pitched buzz, it's hard to avoid the impression that more might be achieved if more self-elected talents had more ideas and more energy—if, in a phrase, they were more like Ken Russell.

But with all that said (and on television, of course, it barely got hinted at) it still needs to be asserted that Russell's approach to his primary subject-matter is that of a maverick steam-hammer with delusions of sensitivity. His television film about Richard Strauss identified the artist's life with the artist's work in a way which for tendentiousness, factiousness and general all-round not-to-be-boredness established—one thought at the time—an unsurpassable record. Appreciation of the film's vigour and spontaneity

was largely dependent on ignorance of its subject. It was useless to ask how the film's admirers reconciled the clown Russell had made of Strauss with the glory Strauss made of the Trio in the last act of *Rosenkavalier*, since the film's admirers had never heard that opera (or, indeed, of that opera) and had no intention of hearing it.

Russell's preoccupation, the Strauss film demonstrated this incontrovertibly—was with scandal. And the main purpose served by *Savage Messiah*, apart from leaving the Strauss film's tiresomeness record in tattered ruins, is to convince us that Russell's preoccupation is still with scandal even when he approves of the artist. For all Russell admires Gaudier-Brzeska, he can't help trivializing him; can't help suggesting that the sculptor's undoubted genius had something to do with racing around like some rotten young actor in some stupid little experimental film and with shouting wet opinions in a piping treble. And the bitter truth about Gaudier is that his magnificent talent ran against such manifestations of ebullience, and that what was unique about him was not the turmoil of his life—which most young artists share, the ungifted especially—but the repose of his art.

Critical response to the film of *The Godfather* has so far mainly rolled unobtrusively down the same old highly-polished groove. Before the film had even had its first press showing in London, the box-office gross for America, Australia and Japan had already gone over the £100 million dollar mark. It was the biggest success since the dreaded *Love Story*. As the critics had had no trouble proving—since anybody who could count without taking his hands out of his pockets agreed with them—*Love Story* had made all its money by a trick, the trick being to dress up a piece of half-witted schlock romance as a hip tragedy. It followed that *The Godfather* was likewise piling up its mazzamas by legitimate means. You could bet your life that our critics weren't going to sit still for such blatant exploitation; one and all they rose to the task of telling the film's gigantic public how it was about to be fooled. And I suppose there is something in what they've all united to say: the film does peddle the virtues of family life, does reinforce the business ethic, and does tap our latent reserves of neanderthal defensiveness and paranoia. None of this, however, stops it from being a masterpiece, and if the Sicilian idyll had been shorter and some of the other episodes more detailed it

would have been a masterpiece full-blown.

I've admired Francis Ford Coppola's direction ever since *You're A Big Boy Now* demonstrated his gift for implication-laden taciturnity: the library assistant roller-skating lyrically through the book-stacks was an economically luxurious image. Even in the teeth-twisting sentimentality of *Patton's* *Raiders* he managed to discover something solid. Collaborating on the screenplay of *The Godfather*, Coppola has helped Mario Puzo find a shape and force that the novel lacked: lacked along with all the other things it lacked, such as even the slightest trace of dexterity.

The critic who said that the film was devoid of the novel's sense of evil must be out of his tiny mind. Making the final wave of killings take place actually during the christening, Coppola is able to show Don Michael (played by the excellent Al Pacino) claiming to renounce Satan at the very moment he embraces evil for ever. This simple, bold hugeness of construction is filled in throughout by the most meticulous attention to detail.

With the exception of Luca Brasi, who is as underwritten in the film as he is overwritten in the novel, the characters are given a complexity of aliveness on the screen that is never approached on the page. Coppola's handling of actors is so unobtrusively masterly that it seems to have lulled most of our critics back into their usual delusion that actors direct their own scenes. A television colleague recently assured me that the film had no sense of period. Precisely so: all those reconstructed art deco interiors and rehabilitated Cords and Packards are never dwelt upon for a single indulgent second—the camera, like a contemporary eye, gives no time to enjoying itself. The limits of film are the limits of naturalism, but all naturalism's virtues are there too. Children grow, the seasons turn, time marches, I had a minute and a half of screen-time in which to assess *The Godfather* and sang its praises without a quibble. There are things wrong with the film, but I don't see how its creativity can be denied.

Edmund Wilson, my literary hero, despised the movies utterly. For a while I tried to nurse a sneaking suspicion that the tiliarious sneaky of his lampoon-poems about Hollywood was inadvertent evidence that he was a secret imbibor. Nothing, it turns out, could have been further from the truth: he just hated the pictures, for what they had done to his talented friends and for what they were. My own life would be a lot simpler if this area of attention could be so conveniently blotted out, but the awkward fact is that I'm as keen on films as on television—which I view continuously, even the test-card.

This basic fascination with a medium is probably a prerequisite of being able to criticize it, although almost certainly not a prerequisite of being able to work in it. Some of the greatest film directors never go to the movies. During the five years I squandered working in the theatre, I certainly never occurred to me to go into one of those places when I did not have to. Between rehearsals, and especially when I had a new routine to work out, I used to go to the movies. Eventually I became so alienated by the very atmosphere of theatre that I became audience-happy, and while my shows were actually running used to lurk near the doorway seeking opportunities to throw out drunks. Theatre, the more natural medium, seems unnatural to me. Cinema, the less natural one, seems as God-given as the green hills. Evidence of such affinity shows up most obviously in the fact that I can watch lousy movies for days on end, whereas I physically can not stand a bad play and have to leave about ten seconds after the vibrations turn sour or else writhe and groan show-stoppingly with embarrassment. A film-director friend of mine, on the other hand, revels in mediocre theatre but ejects himself from the cinema the moment he's convinced that his rival has no talent: he once left during the titles, declaring "This

guy's no good" to an actor holding her half of his ticket.

Dwight Macdonald once said, convincingly, that the men of letters know many books, but few books well, whereas the literati know many books, and few books well. This thought goes close to, and arouses several other thoughts keen to join it. I guess that I throw out more books in a week than Proust's manuscripts in his life. One's intake of incidental print is enormous. Add to that the movies seen, squaring the approximate number of books and magazines about film on top of that the amount of vision watched. Without a slide-rule (but logarithm tables permitted), calculate the enormous consumption of information and image. I ought to know: I know best. In Italy, at any time, there is always at least a truck-driver who can recite the work. A monastery for wretched truck-drivers—that would be a spot. Within a year, though, you would look like my current addressee: telly on with the sound! Monteverdi's eighth book of madrigals alternating with *Swifty* and *Yorker* and *Rolling Stone* and *Sport*, and books forming a holding up shelves made of books. What else but to hold the books. What else but to hold the books? But the identifications be-
tween author and subject are more

predicted in the TLS (September 24, 1971) Jean-Paul Sartre's mammoth introduction to Gustave Flaubert's now three volumes and some closely printed pages under the same title. The obsessive and character of the whole remain, but this third edition in the sign is a good deal more legible than the first two. In many ways, it can be understood as an expansion on auto-biographical themes so luminously initiated in *Les Mots*. This is a matter of local detail: Sartre's uneasy disdain of the novel is analysed in a perspective which elucidates Sartre's refusal of that rather tarnished phenomenon of "Caesarianism" which was a compulsive irony of his life. Sartre's own life is analysed in a perspective which elucidates Sartre's refusal of that rather tarnished phenomenon of "Caesarianism" which was a compulsive irony of his life. Sartre's own life is analysed in a perspective which elucidates Sartre's refusal of that rather tarnished phenomenon of "Caesarianism" which was a compulsive irony of his life.

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Flaubert, c'est moi



Gustave Flaubert at the age of twelve, drawn by his elder brother Achille. Overleaf: Flaubert as a lieutenant in the National Guard.

JEAN-PAUL SARTRE: L'Idiot de la famille
Volume III: 665pp. Paris: Gallimard, 65fr.

bourgeoise, that Sartre's diagnosis turns. And the motion is circular: the same problematic concatenations are probed over and over again, frequently to the point of choking repetitiveness and oratorical emphasis, as if Sartre's own uses of language in the book were intended to instance the *légalisation*, the *renvoi au vide*, which seem to him the unavoidable, nullifying effect of literature. Gustave (i.e. any great writer) heaps insult on injury by subjecting "Being" to "Nothingness". Because of the trick of timelessness, really owes to the concessions of fiction what little substance and duration it has for the human mind. How can such an inversion of authenticity stem from and bring with it anything but neurosis?

What is *névrose* was to the early Sartre, *la névrose* is now. The word crowds every page of the book. Ostensibly the first two volumes have attempted to reconstruct Flaubert's *névrose* from within, by a massive "ontogenic" analysis of his family milieu, infantile, indeed prenatal, experiences and very early writings. The present volume is meant to chart the same neurosis in its "programmatic and objective" aspects, that is, to see it as a product of and response to social, cultural, economic factors of French life between 1830 and the 1870s. Flaubert's "névrose objective" is simultaneously the wellspring and formal condition of his art. Only by grasping the full nature of this neurosis can we gain insight into

lute claims for the creative supremacy of the imagination—the Kantian-Romantic legacy—have "dematerialized" the objective world. The writer has no natural reader. He has no justifying metaphysics of transcendent values. Thus he opposes to the indifference of the bourgeois the feigned indifference of his dandyism (Baudelaire) or that of a strategic alienation (Flaubert). The relationship between artist and public is, in essence, one of mutual loathing. Yet literature flourishes and *Madame Bovary* will become the literary winner of the age. How is this contradiction to be explained?

Sartre worries the question interminably and from many angles. The *névrose* of the artist is at once genuine and factitious. He is trapped in but also makes strategic use of the status of "strangeness", of primal irresponsibility assigned to him by the bourgeois and enforced on him by the power relations of a capitalist society. The post-Romantic writer partakes of "une hystérie objective": he imitates "en y croyant" l'attitude du schizophrène envers le monde". The bourgeois public, on the other hand, both condemns the artist for his licence—Baudelaire and Flaubert are prosecuted for obscenity—and compensates for its own alienations by immersing itself in the fictive realities of the imaginary. The result, and this is Sartre's obsession, is "an act without action", "une singerie, l'imitation d'une Création qui n'a pas eu lieu" (in what looks like a deliberate "Germanization" of his style, Sartre scampers the page with nouns and verb-complexes in upper case).

The writer exercises his moral authority and intellectual judgment on a terrain which all parties concerned know to be unreal, but whose seeming concreteness, whose seeming duration in time, give an illusion of significance and consequence. A "non-object" such as *Madame Bovary* is produced by and perpetuates a complicity of strategic illusions enforced on each other by the writer and society. The period 1852-70 was, argues Sartre, a unique, or at least privileged, phase of hypocrisies in equipose, of illusions at once unveiled and sustained. Whatever his protestations to the contrary, protestations whose ambivalence Sartre dwells on with loving scorn, Flaubert will bitterly regret the collapse of the Second Empire. He was, even in a purist sense, its representative genius. He will manage to turn out only one book after the re-establishment of the Republic in September, 1871.

Though it is offered with a full-scale philosophic panoply couched in an opaque, increasingly Heideggerian idiom, Sartre's analysis is also, at many points, robustly old-fashioned. A central portion of the book consists of a comparison between the responses to the personal and political ambience of Flaubert and Leconte de Lisle. The entire parallel is markedly in the vein of Sainte-Beuve, and there is nothing in Sartre's *explication de texte* of Leconte de Lisle's "Midi" which Lanson or Brunetière could object to. The very interesting account which Sartre puts forward of the reading habits and literary ambitions of the young men of the 1830s is, in the best sense, academic. There is nothing here of the pretentious jargon and Byzantine fantasistations which have troubled French literary criticism over the past two decades. Sartre's sovereign indifference to the antics of Sollers and Foucault, no less than a work such as Pierre Barbéris's monumental *Balzac et le mal du siècle*, suggests that a phase of aberration is now passing. The point is one of seriousness and scruple in the face of a literary text.

But densely localized and even circular as it is, the argument sometimes erupts into far-reaching implications. Sartre worries the question interminably and from many angles. The *névrose* of the artist is at once genuine and factitious. He is trapped in but also makes strategic use of the status of "strangeness", of primal irresponsibility assigned to him by the bourgeois and enforced on him by the power relations of a capitalist society. The post-Romantic writer partakes of "une hystérie objective": he imitates "en y croyant" l'attitude du schizophrène envers le monde". The bourgeois public, on the other hand, both condemns the artist for his licence—Baudelaire and Flaubert are prosecuted for obscenity—and compensates for its own alienations by immersing itself in the fictive realities of the imaginary. The result, and this is Sartre's obsession, is "an act without action", "une singerie, l'imitation d'une Création qui n'a pas eu lieu" (in what looks like a deliberate "Germanization" of his style, Sartre scampers the page with nouns and verb-complexes in upper case).

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Czechoslovakia's President

LUDVÍK SVOBODA: *Cestovní život*

456pp. Prague: Naše vojsko, Kčs 32.

Any autobiography by a Communist leader must contain elements of interest and importance, and coming as it does from a man who has kept his name successively to a Communist takeover, reformation, and counter-reformation, this one by the President of Czechoslovakia ought to be doubly significant. It is and it is not. *Cestovní život* tells us a great deal about the man in his chosen period, as any proper memoir should, and it also covers with authority at least one substantial historical development: the origins of a Czechoslovak military unit in Poland in 1939. On the debit side President Svoboda tries to compensate by post hoc explanation for his pre-Communist ideological lapses; to his credit it must be said that he owns up to his national and democratic past as few others in his present position would. This first volume covers the period up to September, 1940, and so leaves more recent tribulations unexplored.

What conditioned the early life of a man who in 1968 became the symbol of his country's emancipation and humanism and who is now in 1972 a laughing-stock and target for bitter reproach? Svoboda's rural Moravian background was modest, and his identification with Masaryk's "First Republic" complete. Even before the birth of the independent Czechoslovak state, Svoboda gave it his allegiance as a volunteer in the legions which sprang up in Russia during the First World War. Enamoured of the idea of nationalism flowering in Pan-Slavism, he marked his dedication by being converted to the Orthodox Church in 1916. From then he soldiered all the way under Masaryk's banner, with a brief interlude of farming in the wake of the war. As a regular officer on assignment to sub-Carpathian Ruthenia, teaching Hungarian at the Military Academy in France, or serving in the garrison of Kronstadt, Svoboda embodied the best characteristics of the prewar Czechoslovak army. An absolute and unquestioning devotion to national sovereignty and democratic institutions went hand in hand with a very humane attitude towards the men in the ranks. Such was

Lieutenant-Colonel Svoboda, by then a happily married and settled man of forty-two, when ominous things began to happen to his country in 1938.

President Svoboda does not tell us much we did not already know about the crucial developments of that year. As a provincial officer, he necessarily remained outside the inner circle of decision-makers. *Cestovní život* has some interesting, if largely anecdotal, references to the military cooperation between Czechoslovakia and Russia after the Mutual Assistance Treaty of 1935, but where the Munich agreement is concerned the narrative deteriorates into a second-hand and impressionistic account, though this is not to say that Svoboda's reading of the crisis is not essentially correct. Ideological hindsight creeps in, however; there is never any doubt that the Russians would have come to the aid of Czechoslovakia and taken Hitler by the throat.

The story becomes more personal, even if still intertwined with national and international issues, when Svoboda reaches the period of the rump Czechoslovak state after Munich and of the ultimate loss of his country's independence in March, 1939. He stresses the widespread preparations made in the armed services for future underground action against the Nazis. Basing himself on research carried out by various Czech historians (some presumably in official disfavor at the time of the book's publication) and on contemporary reminiscences deposited in historical archives, he gives credit to what was for long discredited as being "bourgeois" that is, inferior resistance. Svoboda was at this time still a long way from conversion to the Communist faith, and admits that he is not competent to judge at first hand the clandestine activity of the Communist Party, which has in any case been extensively written up elsewhere. But he does give some fascinating details about, for example, the manager of a Savings Bank donating 100,000 crowns to the illegal organization of Czech officers, and enterprising Czechs buying machine-guns from German soldiers for 500 crowns a time.

The crucial chapters of the book begin with Svoboda's illegal departure from the Protectorate to Poland in June, 1939. On arrival at the small Cracow-based colony of Czechoslovak refugees, Svoboda, as the senior officer present, was given command and began to form a fighting force. The political situation was doubly difficult: at this early and confused stage a powerful section of the Czechoslovak exile movement opposed Beneš's leadership, and conditions on the eve of war in Poland were worse than precarious. Svoboda took a firmly pro-Beneš line, although his political premise seems to have been one of unification of the various warring factions that were emerging. He did not, however, aspire in any way to play an independent political role, but remained what he had always been, a soldier. This singular dedication helped him overcome the many obstacles which circumstances and individuals put in the way of the growth of his military unit. Having maintained this in a disciplined state as was possible, he was ready to lead it over to the Russians when they stepped in to collect their winnings in Poland after the Soviet-Nazi pact. Historians of this period will henceforward have to draw on Svoboda's account of it; he is a primary eye-witness.

There appear to be no clues in this book, or in this period of Svoboda's life as he describes it, to why he should have thrown in his lot with Klement Gottwald in 1948 or Gustav Husák in 1969. He displays, it is true, a built-in deference to authority, but this would certainly not suffice to explain what was to happen later. The next volume ought to go farther to solve this fascinating psychological riddle. A final word on the structure of the book. Its flashback technique and the interruption of the narrative by excursions into philosophy and history look like an attempt to imitate the first Czechoslovak President, T. G. Masaryk, who in 1925 published an account of his foreign crusades during the First World War called *Moje ročníky* though one cannot help feeling that there is a distinct difference in calibre between the two men. On the other hand, Svoboda has chosen as motives for several of his chapters quotations from poems by Jaroslav Seifert, the last chairman of the Czech Writers' Union, now proscribed.

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These memoirs would be more readable if they were half as long. But they possess psychological as well as political interest. They depict an ordinary, decent, rather limited man whose lot was cast in strange places, to which he never quite adapted himself. What emerges seems a tissue of contradictions. He was full of naive enthusiasm, yet sensible and matter-of-fact in the affairs of daily life. He was credulous, yet shrewd in many of his judgments. He was a man of principle, who was none the less capable of humiliating compromises with the truth. One suspects that he never quite understood those for whom he worked in Moscow, and that they never understood him.

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Idealization and catharsis

BY ANDRÉ GREEN

Indirectly, the ties which link them in turn to still wider groupings. We can see that, try as it may to remain within the bounds of its specific approach, the field covered by psychoanalysis is still wide enough, too wide perhaps—too wide, at any rate, to be contained within the limits of this article.

Art history—like all history a tendentious attempt at recapitulating, post hoc, something which has already occurred, and was probably quite different when it occurred—indicates the degree of idealization undergone by art. This connexion between art and idealization is a powerful constraint since, as we shall see, both production and consumption of the work of art are dependent on this idealization. It is therefore not surprising that it should occur in writings about art—for art, ever since it was first written about, has always been evaluated as an anti-corporeal, anti-drive, anti-

sexual activity. If aesthetic and religious emotions are often represented as being close to each other, it is probably because they were bracketed together in the domain of purified enjoyment, as opposed to impure enjoyment. And yet many a censor has denounced this "excessive enjoyment" of which art is the channel. Thus, behind the efforts to purify aesthetic emotion, intuition, rightly unmasked, even as it castigated, the sensual source of art. For such is the ambiguous nature of art. It indubitably belongs in the spiritual heritage of mankind, but it is the sensual pole of this heritage. Unlike science or philosophy, art remains linked with the senses, with emotion, with the most animal part of man, however hard he may have striven to get beyond it or conceal the connexion.

The intuitive disapproval of art by Freud, who, in matters relating to

the human psyche, acknowledged artists much more than he did scientists or philosophers as his masters in the field of truth. His theory of drives challenged and transcended the former mind/body dualism. The concept of the drive is a meeting-point between soma and psyche, belonging at the same time to both. Drives are so deeply rooted in the body that they relay its demands to the psychic system in order to achieve the desired satisfaction. The drive is "a measure of the demand made upon the mind for work in consequence of its connexion with the body" (Freud).

The circumstances of life making it impossible for our immature, dependent being to achieve crude, immediate, total satisfaction, we are forced to accomplish, from earliest infancy, a gigantic work of transformation of our drives. In the fact that drives are inescapably destined for transformation lies the origin of

the psychic development of our inner reality. Sublimation is one of the later and more exacting among the major transformations. It is characterized by three operations: *desexualization*, substituting for primitive sexual interest non-sexual interests of a narcissistic type; *ambivalence*, which prevents the achievement of total satisfaction; and *displacement of the object*, which pushes attachment from primary sexual objects over on to others. Such is the paradoxical meaning of sublimation—on the one hand, it is a mode of defence against drives, on the other it allows them a restricted, but undeniable satisfaction. It follows that it appears as an anti-drive activity and yet that it is possible to recognize the erotic pleasure hiding behind it. These pleasures are connected with partial drives—visual, auditory, tactile, etc.—which undergo sublimation, rather than with specifically genital drives. The existence of the pleasure surviving through sublimation is susceptible of direct and indirect proof, from the many inhibitions applied to sublimated activity: as though the super-ego was both perceiving and forbidding the sexualization present. In spite of the desexualization achieved through the operation of sublimation.

Today, after Freud, it seems that we are in a position to make the same assertion about aggressive drives that we have made about sexual drives in general. No creation is possible without previous potential destruction, were it only the kind which consists in refusing the world of appearances, in abolishing it before resurrecting it in newly created form. Melanie Klein sees this process as reparation consequent to destruction—but creation itself is the expelling of drive violence which, when externalized, forms the art object.

It would have been logical and satisfying intellectually to distinguish between the processes taking place in the producer of the work of art

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and those taking place in the consumer. Yet this distinction is impossible, because art is the meeting-point of these two experiences. It could of course be said that the producer's sublimation is active, outward directed, whereas the consumer's is passive, receptive. But the language of art, like all language, must contain both poles, if communication is to be established.

Yet, unlike language, the work of art remains in suspension outside the presence of its producer, and before the arrival of its consumer, like a message travelling between two distant partners. Nevertheless the object which is going to serve as a link between these two partners, this concentration of forces and forms, only comes to life if and when someone enjoys it. A temple buried in the sands, a painting kept in the vaults of a museum, a manuscript or a score thrown to the back of a drawer, are dead works. The consumer is as indispensable to the life of the work of art as the producer is to its birth. The consumer feeds his emotion into the work of art as he is enriched by it. The work of art is the point of intersection between artistic production and consumption. It also stands, as D. W. Winnicott has so eloquently shown, in the *potential space* between the outer and the inner world.

Producer and consumer both live in the outer world which is theirs. However private and personal their inner worlds are, a community of feelings must unite producer and consumer. The work of art is given a place in the outer world, but it does not belong to it—it fulfils none of the criteria of reality—neither does it belong to the inner world: it is not internal to the artist, were it only because he externalizes it. It deserves indeed the name of *transitional object* given by Winnicott. It is also an example of what Freud meant when he asserted that the sovereignty of the reality principle allows of a field of extra-territoriality where fantasy perpetuates the reign of the pleasure principle. Creation, and the aesthetic enjoyment which accompanies it through the identification of the consumer with the productive (reproductive, one might say) powers of the producer, flatters his omnipotence. It reverts the power of illusion over the disillusion-burn of our incapacity to subordinate the world to the laws of our desires. The work of art is a woman's land in which producer and consumer enter into an emotional relationship. This communication can occur only if the producer's projection is paralleled by the consumer's introjection, the latter being (although not exclusively) what generates pleasure. This may also generate perplexity, anxiety, strangeness, fascination, or even aversion. A work of art fails if the only response to it is indifference.

But what is introjected here? The work of art, as we said above, implies an effort of work. Just as the drive is the measure of the psychic demand imposed upon the psychic system as a result of its links with the body, so the work done on the work of art is work on work, secondary work which brings into action the mechanisms of defence against drives, and the result of the satisfactions expressed through these. The work of art is then this mixed process of veiling and unveiling. This is the work the unconscious registers. The consumer re-creates in his own living experience—in a much simplified form, no doubt—the footsteps of the producer. He follows the byways just as much as the roads which go straight to their goal and produce the desired effect. It may be that creativity lies in a faculty which is much more essential, much more primitive, and through which artistic creation emerges as a secondary or tertiary product.

Creativity is probably a manifestation of "aliveness", but what we are concerned with in creative activity is the form taken by this vital manifestation, the secret paths which it is compelled to follow, the means by which it arrives at the realized sophistication of the work of art. The more knowledgeable one is, the more one wants to know how it's done.

But let there be no confusion—what one looks for is not the technical processes but the progression which allows these veiling-unveiling processes to operate together. A whole chain links producer and consumer—on the producer's side, his masters (past or present), his peers; on the consumer's side, the critic, the other mediator, and the other consumers with whom he shares his pleasure.

But in order to achieve this pleasure and this knowledge, another dimension is needed which appeals less to representational and more to affective elements. To enjoy a work of art, it is necessary to share with its creator the state of primitive, formless chaos out of which it emerges, so as to see it take shape at birth. We must abdicate ourselves so that the work of art may come into being and so that we in turn may come into being through it. What becomes apparent then is that the work is a double of the artist—but the strangest thing is that this double communicates with the person the work speaks to. Another dimension then emerges in this encounter. The work is not only a transitional object, it is a *transmutative* object; all the more so as this beautiful shape, this formal perfection, bears the marks of subjective idealization.

All the characteristics I have mentioned show the "linking" value of art. However, these general observations demand additional particularization for each branch of art. Beyond individual tastes and preferences, it appears undeniable that each art achieves its effect through different methods, and that this effect is not the same. What is there in common between the private pleasure of the reader of novels or poems, and that of the man who gazes at paintings, or of the theatre-goer? It is difficult to say anything about the reader, who inhabits a totally private space, one can at least see that the crowds in museums appear fairly apathetic, indulging in no demonstrations either individual or collective. In the concert halls the religious silence of the listening crowd contrasts with the noisy explosion of clapping which allows the long-contained discharge. A major difference must lie in the fact of collective participation. This participation is even more evident in the theatre. The "house" breathes, vibrates, seems enfevered. Fainting is not uncommon, but there is no doctor on call in museums.

Drama and hysteria are deeply linked. The hysteric is histrionic, the man of the theatre is hysterical (on account not only of his theatricality, but of many other factors, such as his capacity for identification). He needs his hysteria to be what he is, and communicate his emotion to the spectator's hysteria.

Tragedy and hysteria

These remarks naturally lead to the question of catharsis, all the more so as catharsis is connected with two names—Aristotle and Freud, the analysis of ancient tragedy and that of hysteria. Aristotle wrote his *Poetics* at a time when Greek tragedy had already died; Freud and Breuer invented the hypno-cathartic method at a time when psychoanalysis had not yet been born.

The definition of tragedy was closely linked with the notion of catharsis. In this definition, Aristotle insists on the fact that tragedy is imitation of action, that is, it must be enacted by characters; it is not enough to tell the tale. Plain recitation of the action in speech is not enough either. It must be served by all the tools of the trade (rhythm, melody, singing, alternation of speech and music, etc.) which are susceptible of inducing strong emotional response. It is this emotional induction which will allow the birth, the development, and finally the salutary catharsis of the two emotions arising from tragedy, terror or fear and pity. It has always been difficult to interpret catharsis accurately—sometimes as a purging, sometimes as a purifying of the passions. The physiological interpretation is also possible.

lution was not Aristotle a doctor's son?—contrasting with the mystical.

In fact nowadays it is seen more and more as homeopathic treatment, a sort of vaccination or immunization, the disease fighting the disease. What is sought is in fact to reach those who are susceptible to these two emotions and to cure them by inoculating them with an attenuated form of them. One seeks to disturb the soul while awakening the body, to provoke a liberating emotional discharge which frees the soul from its painful tensions, bringing the peace needed. Hence the paradox inherent in tragedy. The choice of a "noble" theme works towards the moral, mystical effect; such a subject sends the soul soaring to celestial heights. But this story is served with a "seasoning": Aristotle's own term of all the lyrical resources of language and music. The rhythmic and melodic elements are the active ferment of catharsis, which mobilize emotion. It is clear that what we have said of catharsis echoes what we have mentioned about sublimation: its desexualization (through the choice of a "noble" theme), its goal-inhibition which allows only partial discharge of tension, its displacement of the object (the tragedy instead of the sexual object).

And, on the subject of sexual

desire with which it has aroused—does it not lead to fade away in the final catharsis, a fading away which goes forward under the regulated conditions of the hypno-cathartic cure, many respects well named to allow, through hypnosis, development of blocked emotion, to enable a fully, but this time with a penitential situation, in order to patient from his past? It later became clear that it goes much farther, to let us develop in order to let us go through the unconscious, a series of "scenes" stress, the balance of stage sets, the costumes (it is common for producers to award films as in opera, to cello the of painters); and, finally, the arts present not only in the of singing and music but also of dancing, as represented movements of the chorus. We meet the three kinds of on which the unconscious of language, thing representation affect.

from one extreme, the work is like the joke, which, Freud operates pleasure with a saving expenditure. The economy lies in the strict sense

of the word is at its maximum. Seen from the other, the work of art arouses an emotion which is as close as possible, bearing in mind the demands of sublimation, to the release of "natural" emotions.

This maximal cathartic effect probably arises from the multiplicity of registers in which tragedy functions; but Aristotle may have been right in stressing the part played by the musical "seasoning", for music must be the art which most directly mobilizes our emotions: that is, which is most susceptible of occasioning the greatest release of tension. To get an idea of what catharsis might have been for the ancients, we might have to look nowadays to opera, where enthusiasm and passion still retain that popular vein which one will find nowhere else. We see at work, combined with all the spell-binding power of lyric art, that collective electric charge in which the catharsis of each spectator is enriched by the potential catharsis of the others. The group identification of the spectators causes each individual emotion to be heightened by collective participation within a common reference to the object of the spectacle as incarnated in the voice of the singer. The greater the quality of audience silence, the fuller the release of passions at the

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CANT:
Les exploits gais du baron de Crac
188pp. Paris: Pauvert. 17.50fr.

Pierre Cami was a humorist, a writer of comic and subversive songs, novels, sketches and film-scripts, who died in 1958. At least between the wars, he seems to have been widely read and esteemed in France and had some intellectually very respectable supporters. Later he was sufficiently forgotten to call for rediscovery, and *Les exploits gais du baron de Crac* is the sixth of his more than forty books to have been reissued by the happily revived house of Pauvert, which has plans to bring out many more.

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Miltonic mountain

A. S. P. WOODHOUSE and DOUGLAS BUSH
A Variorum Commentary on the Poems of John Milton
Volume 2: The Minor English Poems.
Part One: 388pp., £5.
Part Two: pp.339-734, £6.
Part Three: pp.735-1,143, £6.
Routledge and Kegan Paul. £14.50 the set.

The appearance of the *Variorum Commentary* on Milton's minor English poems is an event that has been long awaited. It is also an event of the expected magnitude. The volume was two decades in the making. Begun by Canada's leading Miltonist A. S. P. Woodhouse, it was completed after his death by the dean of seventeenth-century scholars, Douglas Bush. Even if we leave out Christian Weiskamper's eighty-page study of verse form in the minor English poems, almost a thousand pages of commentary are needed for poems which in the 1673 edition occupy no more than 160 pages. Such figures remind us that a collection which includes *Comus* and *Lycidas* is scarcely to be described as minor poetry. But the figures require the reassurance that what is amassed here is not mountainous simply because it is mindless. One has to read only the twenty terse pages on the "two-handled engine" in *Lycidas* to realize how much has been said and at how much greater length it could have been said.

Comment on the commentary is a reviewer's obligation, but though the task may be called for by convention its results are likely to be premature. The *Variorum* will be justified not only by what it is but what it does. Now that the Milton scholar has every analogue and every interpretation of every crux at his fingertips, his responsibility is to learn how to use them to guide himself more deeply into the poems. He must extract enlightenment rather than bewilderment from the profusion of possibilities. Perhaps it is expecting too much to ask him to add postscripts to those possibilities, but consolidation rather than incremental knowledge is needed. It is more important to ascertain what the mountain means—and to dispel the irreverent suspicion that it may not mean anything—than to add, at this stage, to the mountain itself.

Quarrel over detail with the *Variorum* are not impossible, but to involve oneself in them is to respond less than adequately to the

scale and weight of the work. Some matters of principle can be profitably taken up. The *Variorum* takes the Columbia text for granted, and the commentary on the Latin poems has left relatively open the question of how the editors would respond when textual changes had aesthetic consequences. The present volume wisely deals with all such variants: a decision of particular importance for *Comus* and *Lycidas*, which are heavily worked over in the Trinity manuscript. Less satisfying is the way the *Variorum* handles commentary on the principal minor poems. The way chosen is an article-by-article summary in the order of publication. Thus, sixty writers on *Lycidas* are reduced to their essentials in eighty pages. It is a feat of condensation for which readers must be grateful; the summaries themselves are so judicious that even the authors could not improve upon them. The organization moreover holds out the alluring prospect of future supplements to the commentary. But the reader looking for information on the discussions in *Lycidas*, or on the real subject of the poem, or on the nature of the oppositions around which the poem is built would have no alternative but to read all eighty pages. The exercise would undoubtedly be good for his health and is less than he would have to do without the *Variorum*. But it does seem a pity that Professor Bush, who now knows the subject better than any mortal, should deprive us of his guidance in acquiring an overall view.

Literary scholarship can engross itself in examining the connections of a work to other works in the literature, to works in other literatures, to discursive works, and, increasingly, to cultural accomplishments in areas other than literature. It is sometimes reticent in making what would seem the most obvious connexion of all—the linking of a work to other works by the same author. Lines 123-4 of the "Nativity Ode" can be referred to the Scriptures, to Ovid and to *Paradise Lost*, vi, 869-70, via Verity but not to vii, 216-17, a detail which not only joins the two poems but indicates how scrupulously and consistently the tonal difference between them is maintained. In lines 161-62 of *Lycidas*, the guarded motto is surely suggestive of *Paradise* as well as of Camden, Richard, Carew, Spenser, Daniel, Drayton and the atlas of Mercator and Ortelius. The *Variorum* is of course a compilation of commentary rather than an attempt to add to it or to fill in its omissions. In pointing to what it does not fully

do one simply points to what the rest of us could be doing. That we should have something left to do is important. In dealing with an achievement as impressive as the *Variorum*, the first response is to retreat chastened and to ask ourselves if a total "possession" of it is indeed possible. We can then remember Mark Pattison's remark that an appreciation of Milton is the last reward of consummate scholarship; and since the scholarship has been conveniently consummated we can ask ourselves how the appreciation has been altered.

Opening the book not entirely at random we can consider the first lines of Milton's Ninth Sonnet: "Lady that in the prime of earliest youth, / Wely both shinned the Broadway / and the green." The *Variorum* quotes Matthew, vii, 13-14, here, passing by the evocation of Virgil's *Paradise Lost*, i, 301-5, activates the Virgilian remembrance and reminds us how the alternatives gently put before us in the sonnet are built into the cosmos of the larger undertaking. But neither *Paradise Lost* nor Virgil nor the Bible describes the way down as "green" and the suggestion which the *Variorum* provides without comment that Milton may have derived this epithet from an erroneous recollection of Chaucer by Ascham will not pass muster. Green is the colour of life and growth and it is because Milton is not bereft of the paradoxical intelligence that he associates it with death and sterility. Moreover the discrimination called for between appearance and reality gives weight to "wisely" and energizes yet another paradox, latent in "the prime of earliest youth".

There is another meaning for "prime", duly cited by the editors; but this, as we can now see, recedes into the background of the verbal interplay. The hill of truth which follows can be linked to Hesiod and Donne, but attention needs to be drawn to the progress up the hill in the sonnet the even movement "in earliest measure" of the mind committed to its destiny versus Donne's meticulous reconnaissance, the sudden encounter with the hill's actuality and the virtual taking of the summit by assault. There can be more than one way of inheriting tradition and each way is proper to the poem it animates. To chart these attitudes and discriminations may be the business of the critic rather than the scholar; it one barely insists on distinguishing the two functions. But it is a business that is still worthwhile on the basis of what the *Variorum* offers in such abundance.

The baroque existentialist

RALPH BERRY:
The Act of John Webster
174pp. Clarendon Press: Oxford
University Press. £3.75.

Ralph Berry's main thesis is that Webster was a baroque dramatist: one who depicted extreme states of emotion, who believed in naturalism, and who was "obsessed with death and the flux of time". Such a description could be applied to Ford, Tourneur, and Shakespeare, and indeed to dramatists and poets of different epochs. Tragic writers, as Massfield once wrote, are concerned with "the agony and exaltation of dreadful acts"; and poets from Ovid to Eliot have been obsessively concerned with "injurious Time". Analogies from art history are notoriously dangerous, and the paintings Webster is likely to have seen bear no relation to his plays. Yet Mr Berry argues persuasively and some of his quotations from art-historians might have been written about *The White Devil*.

Mr Berry's other thesis is that Webster was an existentialist who believed that a man is defined by his actions, including his mode of dying, that he lives in a godless universe, and that his relationship with

that universe is absurd. Here, perhaps, Mr Berry has assumed too readily that Webster's opinions coincided with those of his characters, whether good or evil. Bosola speaks of "this gloomy world" in which "womanish and fearful mankind live" and he describes for the Duchess the wearisome condition of humanity:

Their life, a general mist of error,
Their death, a hideous storm of terror.
Flamineo, when he dies, is given a memorable couplet:
This busy trade of life appears most
Since rest breeds rest, when all seek
pain by pain.

But Bosola and Flamineo are both villains—even though Bosola is particularly converted by the Duchess's bitter description of the pleasure of life as "only the good hours of an age" may be explained by the situation of his life and children. To the same we should not take Gloucester's "As desired opinion, and still less as Shakespeare". The horrible corruption of the world, and particularly of the

court, which is the dominating impression we get from Webster's tragedies, is not incompatible with Christianity, as the poems of Greville and the sermons of Donne serve to show. Mr Berry himself quotes some lines from *The Tiber* *Queenie* to show that Spenser shared Webster's views of death, and no one has suspected Spenser of atheism.

The most interesting parts of *The Act of John Webster* are those concerned with *The Devil's Law-Case* and with the imagery of the three plays with which Mr Berry deals. The imagery is given the full Spenserian treatment and this confirms more impressively accounts of the atmosphere of the plays.

A number of queries remain. Is it true that in *The Duchess of Malfi* Webster "reveals humanity rather than evil-doers gripped by indifference"? Is there a broad structural similarity of that play with *King Lear*? Should we speak of the "sin of the Duchess", "damned by the imagery"? If so, so much the worse for the imagery. Is ambition the *homoerotic* of the modest and hesitant Antonio? Was Bosola, who took so long to find out the identity of the Duchess's husband, a "competent

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Rock to riches

JERRY HOPKINS:
Elvis: A Biography
448pp plus unnumbered plates. Macmillan: Open Gate. £19.95.

A recent publicity photograph of Elvis Presley shows him at Madison Square Garden, decked in flared and bejewelled bolero suit. A lucky—or is he a second?—removes the ceremonial cape. In one hand the cabaret superstar holds a symbolically restorative glass of water; in the other, that most essential of props, the casually hand-held microphone. All this is a long way from rockabilly music in Memphis.

At this and similar set-pieces discussed in Jerry Hopkins's biography the audience is now mainly middle-aged, predominantly female. The repertoire is all-American—over-orchestrated sub-balls and toned-down, camped-up versions of hard rockers from the mid-1950s. The title implicitly at stake is that vacated by Frank Sinatra, and the financial indications are that Presley will hold it for as long as he cares to.

Mr Hopkins shows that this potential for mass success was cultivated from the very beginning, despite the mean façade and the pelvic gyrations that outraged *The New York Times* and Northern television audiences, used to musical pap on the Ed Sullivan and Dorsey Brothers shows. The appearance of rebellion—defiance, even—was misleading and contrived, and Presley's musical and social deviations were ultimately mild enough to become acceptable to middle America, that stratum from which are drawn fan club orga-

nizers and souvenir addicts, conservative consumers.

Presley's own early comments at press conferences on topics like sex and dating were calculatedly inexplicit. It was also lucky for him that he happened to be both genuinely devoted to his mother and to the socially acceptable pursuits of buying big cars and giving the right donations to respectable charities. Unlike some of the superstars who followed him, he had no interest whatsoever in politics.

Dollars are a predictable and monotonous factor in the story, which often reads like the creation, promotion and marketing of a branded product called Elvis Presley by Colonel Tom Parker. Remarkably, Parker achieved all this through an uncanny keen scent for a fast buck rather than through any entrepreneurial innovations. His was the style of the Southern huckster who asks a great deal and gives very little in return—\$25,000, for instance, to vet the script for one of Presley's quite appalling films. Usually he got what he wanted. His protégé was unprecedentedly popular; and the Colonel was old-fashioned enough to play the market to its limit.

Mr Hopkins is good on business details but much else in his book is long-winded and too gossipy, and there is very little about the music, the best of which does deserve close consideration. Exactly why Presley—and not Little Richard, Jerry Lee Lewis, or Conway Twitty, even—was able to push in so mammothly on the revolution in popular music is a good question, and Mr Hopkins does not come to terms with it.

Sound barriers

ROY DOUGLAS:
Working with R.V.W.
68pp. Oxford University Press.
Paperback, 80p.

Composers and conductors become adept in reading full orchestral scores, acquiring the ability to hear them mentally and to get some impression of their artistic worth. But some composers like to check their mental image against the actual sound of a live performance. For some it is enough to use a piano, but in a big, fully scored work it is desirable to hear not only the orchestral colouring but also the internal balance of tone. A music publisher in preparing a manuscript for the printer, photographer or engraver, has to check not only for wrong notes but also for missing time and key signatures, changes and restoration of clefs, and similar small textual details. There is a further source of possible error to be checked in copying out of band parts. For the last fourteen years of Vaughan Williams's life he was served by Roy Douglas in the business of getting the works of his imagination translated into the living sound of their

first performance through this four-fold obstacle race—for Vaughan Williams's handwriting and brutal ill treatment of his manuscripts with pocket knife and adhesives constituted still another hurdle to be cleared.

In this small book Mr Douglas tells us what he did and how he did it. This is of considerable technical interest, but there emerge from the narrative interests of another kind, psychological and human. Not all composers' minds work alike, but here is a fully-documented account of how stage by stage one composer created his symphonies, cantatas, and occasional work; here, too, is the modest account of how collaboration ripened into friendship and how this friendship benefited the musical community, composer, publisher, copyist, orchestral players and the rest of us. Mr Douglas is scrupulous in describing and defining his relation not only to the composer but also to his music, rebutting the mischievous idea that he was responsible for its orchestration and saying exactly how far his responsibility went for the posthumous nativity play, *The First Nowell*. It is a heart-warming account of a highly technical achievement.

Success story

PEGGY HOLROYDE:
Indian Music
291pp. Allen and Unwin. £5.25.

This is the book on Indian music that the general public has been waiting for. Peggy Holroyde is an enthusiast, and an informed enthusiast. She has done all that can be done to give a good yet fairly short account of a music which almost defies such treatment, so varied, deep, everlasting and temporary it is. A music dealing particularly in paradoxes is very difficult to put over in print; and eventually, if and when Western musicians and music lovers come to know and feel the basic realities and grammar of Indian music, the time will be ripe for books about this or that group of ragas, etc.

A major music is a mirror to the world; and the sort of reflection of

humanity that Indian music provides is set forth by the author in a series of analogues, descriptions, and subjective and intellectual analyses. This varied method partakes of the nature of Indian music itself—in which everything is empirical, and whatever succeeds is built on, so that a first-class improvisation apparently defeats time itself; whereas that which does not succeed is not pursued, but another raga is taken up. As the sastras say: "What is, is."

There are twenty-eight well-chosen illustrations of musical instruments, mostly being played. Errors are infrequent. The B natural printed on the last line of music on page 170 does not occur in this way in raga Darbari, and the B natural given on page 189 is not performed in this context in raga Bahar. These could be put right for a second edition and it is to be hoped that it may be in an inexpensive paperback format.

Byzantium—The Slavs

Bdinski Zbornik
First complete facsimile ed. Codex Gaudavensis 408.
484 pp. Buckram. £15.
Old Slavonic monologium, A.D. 1360, of women saints, of particular interest to linguists, historians and hagiologists; especially important as it is published simultaneously with Ghent University's complementary critical edition.

Cartulary A of St. John Prodromos Monastery
First complete facsimile ed. Pergine MS XXV C.9 (605)
280 pp. Buckram. £12.
Important long lost Byzantine manuscript from Eastern Macedonia, presented by Ivan Dujčev who first identified them.

K istorii ispravlenija knig v Bolgarii v XIV veku
by P. A. Sytku
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Mirrors of reality

G. L. BURSILL-HALL:

*Speculative Grammars of the Middle
Ages*

424pp. Mouton. Distributed by C. L.

Libri. PO Box 482, The Hague, 7011.

THOMAS OF ERFURT:

Grammatica Speculativa

Edited and translated by G. L.

Bursill-Hall

340pp. £5.50.

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83pp plus 14 plates. £2.75.

Longman.

The volumes by G. L. Bursill-Hall

are published in two interesting and

important new series: the general

account of speculative grammars

appears in a collection called

"Approaches to Semiotics", de-

signed to accommodate booklength

contributions to the theory of signs,

which first began publication in 1969,

while the edition of Thomas of

Erfurt's grammar is one of the first

four volumes, all of which were

recently issued, in a series of editions

of works of major importance in the

history of linguistics, called "The

Classics of Linguistics". The account

of speculative grammars is appropri-

ate to a series on semiotics, since in

such grammars linguistic categories

were based on "modes of signify-

ing". Thomas of Erfurt rightly takes

his place among "classical" linguists

as not only the last creative thinker in

his particular "school" of linguistics

but indubitably the greatest of them

all.

Both volumes are valuable to

the English-speaking student of lin-

guistics (as well as to others), many

graduate schools now offer courses

in the history of linguistics, but until

recently large-scale commentaries

have appeared mainly in German,

French, Italian and Dutch; and

apart from R. H. Robinson's pioneer-

ing monograph in 1951, and the

relevant sections in general works,

there has been little for the English

monoglot to read on medieval gram-

mar, either of commentary or of

translation. The study of the history

of the discipline is no mere antiquar-

ian pursuit; it is justified not only

by its intrinsic interest but also, in

the case of speculative grammar, by

the fact that it sets in historical

perspective the current division be-

tween theory and data-oriented

approaches to the study of language

in a most illuminating manner.

Professor Bursill-Hall is to be

congratulated on his detailed and

lucid treatment of a difficult subject.

Speculative Grammars is an

account, based on published texts,

of the late medieval "modistic" gram-

mars, which attempted to relate the

traditional "parts of speech" to

postulated categories of reality, de-

scribing those categories, regarded as

universal, with reference to the

grammar of Latin. Syntax is treated

in an entirely original manner, but

phonetics and phonemics are totally

ignored. Professor Bursill-Hall de-

scribes the pre-modistic linguistic tra-

dition, clarifies where possible the

sources of modistic grammar, and

adds some fifty-five pages of appen-

dices in tabular form, as well as a

comprehensive bibliography and

index.

Unfortunately, he does not always

remember how unfamiliar a subject

this is to most readers, and he could

perhaps be more precise in defining

and using terms. For example, de-

finition of "speculative" is delayed,

in one volume, until page 31, and in

the other is not provided at all. Yet

it is a key term, meaning not only

"philosophical" but, more pre-

cisely, "theoretical" (being op-

posed, in medieval grammar, to

"practical") and, more precisely

still, occurring as a derivative of

speculum (mirror): the categories of

language being regarded as "mir-

rors" of reality. Another key term

which deserves explication is

Specklogik, used to refer to specu-

lative grammar. Medieval "linguis-

tics" as conceived, for example,

by Peter of Spain, was quite

different from the speculative gram-

mars based on the "modes of signi-

fying", and although there are

many precedents for using the term

interchangeably, it would have

helped the non-specialist if Professor

Bursill-Hall had kept them apart

and, if possible, given a brief de-

scription of the major differences

between the two approaches to lan-

guage.

Furthermore, while we are quite

properly reminded that "a theoretic-

ian of language is the product of

his intellectual background" (which

includes contemporary metaphysics)

it is to be regretted that, instead of

referring to metaphysical theories

only in passing, where they are

relevant to the definition of a gram-

matical category, Professor Bursill-

Hall has not provided us with a

coherent whole. This is, of course,

asking for a great deal; but space

might have been found by pruning

the lengthy footnotes which betray

the thesis origin of this work.

The edition of Thomas of Erfurt's

grammar includes a substantial in-

troduction, explaining Thomas's

theories and setting them in histori-

cal perspective. The text is based on

García's 1902 edition, where it is

attributed to Duns Scotus (a brief

account of the reason for the change

of attribution would have been wel-

come), and it is accompanied by a

translation which reads fluently, and

as gracefully as the subject matter

will permit: certainly, if this transla-

tion were not available, the non-

specialist would find *Speculative**Grammars* hard going indeed. The

immense value of this edition de-

rives partly from the fact that it is

the only one of the speculative

grammars to have appeared with an

English translation and commentary,

and all linguists should be grateful

that such an edition is now easily

available. It deserves a particularly

warm welcome as a beautiful exam-

ple of the typographer's art, which

should appeal as well to philoso-

phers and to historians of ideas and

of medieval culture.

Einar Haugen's edition of the *First**Grammatical Treatise* is a revision

of a work which first appeared in

1950 and has long been out of print.

The anonymous medieval lexicographer

known as "the First Grammarian",

whom the editor describes as "one

of the most penetrating analysts of

language in the pre-scientific era",

discusses in this treatise the writing

system of Icelandic in the twelfth

century, on descriptive principles

which "were not to be clearly

formulated again" until some eight

hundred years later. The subject is

of absorbing interest; while one of

the most fundamental debts of the

Germanic languages to Rome has

been the use of the Latin alphabet,

we know nothing of the theory

which supported its adaptation to a

quite different sound system, apart

from what we can deduce from the

practice which emerged in England,

Germany and Scandinavia and from

the deliberate reforms of medieval

scholars like Notker and Otton. The

First Grammarian is the earliest

theoretician to discuss the relation-

ship of vernacular sounds and Latin

graphs, and his views are fascinat-

ing indeed for their insight and

modernity.

Since the first edition many stu-

dies in Old Icelandic phonology

particularly by Hreinn Benediktsson

have clarified problems in the

interpretation of several of the First

Grammarian's comments, and Pro-

fessor Haugen has revised his edition

accordingly. As before, there is a

commentary, a (normalized) Old

Icelandic text, and a translation: the

new edition also includes an excel-

lent facsimile of the whole text.

Paragraph numbers correspond in

the two editions, though some sec-

tions have been rewritten; major

additions are clearly distinguished

by the method of paragraph num-

bering. Like the other volumes in

this series, this is a splendid produc-

tion, and will be welcomed by

historians of linguistics, by specialists

in the Scandinavian languages, and

by all interested in the culture of the

Middle Ages.

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fayard

The superstition
of technique

BY MARIO LUZI

ing something that goes against the
principle of nature.

For all this, the fascination of the
scribe absorbed with his paper and
his signs is still the chosen state for
which the writer longs when, by an
arbitrary desire, he fancies he can
rectify his own destiny; but he cannot
escape constant contact with the dark
creative process of the world — in-
deed, he himself is immersed in it.
Naturally he would feel ideally situ-
ated, who can deny it, as hermit or
alchemist in some lonely room look-
ing out upon the sky and double-
locked against the outside world,
where his own discretion was abso-
lute; relying on his own patient, stub-
born art to snatch some incorruptible
substance from the inexorable flux
of birth and death, and finally to cre-
ate something in the teeth of creation.
What poet would not wish poetry to
be just that, did the very condition
of poet not forbid him all freedom
of choice? To select precious raw
materials, to free them from dross,
to protect them from contamination,
to make them amenable to being cut
or chiselled, and so to prepare objects

proof against erosion or capable of
yielding a sap without impurities, in
which the meaning of every event
is magically imprisoned. . . . Many
have had such a dream, but anyone
who mistakes it for reality is lost. One
of the causes of his occasional revival
is a mistake about the nature and
powers of poetry; a mistake due, we
may suppose, to frustration and at the
same time to pride. Alienated or re-
pelled by the violent, contradictory
play of the world's forces (as so often
happens, both individually and collec-
tively), the artist seeks a refuge and
demands revenge and thinks he can
find both in his own private demiurge.
In such circumstances, he deludes
himself that he has a kingdom all his
own in which to exercise absolute
power, and looks upon technique as
a transcendental support. Of course,
there is no need to connect this dis-
placement of the creative axis with a
state of unconscious frivolity; we
can all think of instances in which
it has had a sacrificial aspect. But
there can be no doubt at all that to
make technique an absolute, and
even consider it in advance as an end
and solution, is an alibi; it alleviates
and at the same time diminishes the
drama of poetic creation, without, ob-
viously, resolving it. Indeed it very
often makes it worse.

But does this legendary thing called
technique really exist? Does it, I
mean, exist as something definite
and "in itself", within the ambit of
which it is possible to concentrate
the will to act and to transform?
Technique is a way of working on
the raw materials. But what raw
materials, and supplied by whom?
The image of an enclosed universe
in which the individual writer is
allowed only to combine its compo-
nent parts in new ways is a popular
one, but it is based on the presuppo-
sition that there is no contact at all
between the world of writing and
the world of nature and of existence.
This presupposition goes, I believe,
against the first principle of poetry,
which is, within the

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Mirrors of reality

G. L. BURSILL-HALL:
*Speculative Grammars of the Middle
Ages*
423pp. Mouton. Distributed by C. L.
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THOMAS OF ERFURT:
Grammatica Speculativa
Edited and translated by G. L.
Bursill-Hall
340pp. £5.50.

First Grammatical Treatise
Translated and edited by Einar
Haugen
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Longman.

The volumes by G. L. Bursill-Hall are published in two interesting and important new series: the general account of speculative grammars appears in a collection called "Approaches to Semiotics", designed to accommodate booklength contributions to the theory of signs, which first began publication in 1969, while the edition of Thomas of Erfurt's grammar is one of the first four volumes, all of which were recently issued, in a series of editions of works of major importance in the history of linguistics called "The Classics of Linguistics". The account of speculative grammars is appropriate to a series on semiotics, since in such grammars linguistic categories were based on "modes of signifying". Thomas of Erfurt rightly takes his place among "classical" linguists as not only the last creative thinker in his particular "school" of linguistics but undoubtedly the greatest of them all.

Both volumes are valuable to the English-speaking student of linguistics as well as to others, many graduate schools now offer courses in the history of linguistics, but until recently large-scale commentaries have appeared mainly in German, French, Italian and Dutch; and apart from R. H. Robinson's pioneering monograph in 1951, and the relevant sections in general works, there has been little for the English monoglot to read on medieval grammar, either of commentary or of translation. The study of the history of the discipline is no mere antiquarian pursuit; it is justified not only by its intrinsic interest but also, in the case of speculative grammar, by the fact that it sets in historical perspective the current division between theory and data-oriented approaches to the study of language in a most illuminating manner.

Professor Bursill-Hall is to be congratulated on his detailed and lucid treatment of a difficult subject. *Speculative Grammars* is an account, based on published texts, of the late medieval "modistic" grammar, which attempted to relate the

traditional "parts of speech" to postulated categories of reality, describing those categories, regarded as universal, with reference to the grammar of Latin. Syntax is treated in an entirely original manner, but phonetics and phonemics are totally ignored. Professor Bursill-Hall describes the pre-modistic linguistic tradition, clarifies where possible the sources of modistic grammar, and adds some fifty-five pages of appendices in tabular form, as well as a comprehensive bibliography and index.

Unfortunately, he does not always remember how unfamiliar a subject this is to most readers, and he could perhaps be more precise in defining and using terms. For example, definition of "speculative" is delayed, in one volume, until page 31, and in the other is not provided at all. Yet it is a key term, meaning not only "philosophical" but, more precisely, "theoretical" (being opposed, in medieval grammars, to "practical"), and more precisely still, occurring as a derivative of *speculum* (mirror)—the categories of language being regarded as "mirrors" of reality. Another key term which deserves explanation is *Speyerlogik*, used to refer to speculative grammar. Medieval "linguistic logic" is conceived, for example, by Peter of Spain, was quite different from the speculative grammars based on the "modes of signifying", and although there are many precedents for using the terms interchangeably, it would have helped the non-specialist if Professor Bursill-Hall had kept them apart and, if possible, given a brief description of the major differences between the two approaches to language.

Furthermore, while we are quite properly reminded that "a theoretical account of language is the product of its intellectual background" (which includes contemporary metaphysics) it is to be regretted that, instead of referring to metaphysical theories only in passing, where they are relevant to the definition of a grammatical category, Professor Bursill-Hall has not provided us with a coherent whole. This is, of course, asking for a great deal; but space might have been found by pruning the lengthy footnotes which betray the thesis origin of this work.

The edition of Thomas of Erfurt's grammar includes a substantial introduction, explaining Thomas's theories and setting them in historical perspective. The text is based on Garcia's 1902 edition, where it is attributed to Duns Scotus (a brief account of the reason for the change of attribution would have been welcome), and it is accompanied by a translation which reads fluently, and

as gracefully as the subject matter will permit; certainly, if this translation were not available, the non-specialist would find *Speculative Grammars* hard going indeed. The immense value of this edition derives partly from the fact that it is the only one of the speculative grammars to have appeared with an English translation and commentary, and all linguists should be grateful that such an edition is now easily available. It deserves a particularly warm welcome as a beautiful example of the typographer's art, which should appeal as well to philosophers and to historians of ideas and of medieval culture.

Einar Haugen's edition of the *First Grammatical Treatise* is a revision of a work which first appeared in 1950 and has long been out of print. The anonymous medieval Icelandic known as "the First Grammarian", whom the editor describes as "one of the most penetrating analysts of language in the pre-scientific era", discusses in this treatise the writing system of Icelandic in the twelfth century on descriptive principles which "were not to be clearly formulated again" until some eight hundred years later. The subject is of absorbing interest; while one of the most fundamental debts of the Germanic languages to Rome has been the use of the Latin alphabet, we know nothing of the theory which supported its adaptation to a quite different sound system, apart from what we can deduce from the deliberate reforms of medieval scholars like Notker and Otfrid. The First Grammarian is the earliest theoretician to discuss the relationship of vernacular sounds and Latin graphs, and his views are fascinating indeed for their insight and modernity.

Since the first edition many studies in Old Icelandic phonology, particularly by Thorm Benediktsson, have clarified problems in the interpretation of several of the First Grammarian's comments, and Professor Haugen has revised his edition accordingly. As before, there is a commentary, a (normalized) Old Icelandic text, and a translation; the new edition also includes an excellent facsimile of the whole text. Paragraph numbers correspond in the two editions, though some sections have been rewritten; major additions are clearly distinguished by the method of paragraph numbering. Like the other volumes in this series, this is a splendid production, and will be welcomed by historians of linguistics, by specialists in the Scandinavian languages, and by all interested in the culture of the Middle Ages.

Explaining Enoch

IVOR BROWN:
A Chain of Names
159pp. Bodley Head. £1.50.

In this, the twelfth of his word-books, Ivor Brown turns his attention to given-what used to be called Christian-names. In the well-graced causeries or mini-essays that we have learnt to expect from him he now expatiates on the meanings of such names, on the changing fashions in them and, particularly, on the individuals, both real and fictitious, who have borne them, with perhaps somewhat excessive references to the denizens of stage and screen.

For a concrete example let us consider his treatment of Enoch: starting with the biblical patriarch he broadens out to sketch in the lineaments of four other very different Enochs—Bennett, Powell, Arden, and Soames. This is a technique that is bound at times to turn up good things, such as his suggestion that

whereas Harold was all right for Macmillan it does not really suit Wilson, and that while Roy is a positive handicap to Jenkins, Ted is a considerable asset to Heath.

As in his preceding volumes, Mr Brown unfolds the freight of a well-stored mind and on occasions produces a good story, as of J. C. Squire's *New Statesman* footnote to the printer who had erroneously substituted Hernia for Hermia in his account of *A Midsummer Night's Dream*: "I cannot (he wrote) bring myself to interfere with my printer's first fine careless rapture."

Naturally one does not agree with all Mr Brown's findings; his suggestion that St Christopher's being the patron saint of travellers has something to do with Columbus misses a more solemn and early connection: his association of the term "proper Charles" with Mr Chaplin evades its more derogatory origin in the rhyming slang; and surely the Jenny that kissed Leigh Hunt was Mrs.

Carlyle, and therefore a Scottish not an "English Jenny".

All he has to say, though, on the sad decrease of flower and jewel names for girls is greatly to the point, and so is his pointing of the paradox that, with the decline of religious belief, the more popular seem to become such biblical names as Mark, Adam, and Timothy. In his foreword Mr Brown describes this as his final addition to these volumes. We hope he exaggerates.

History and Structure of French (268pp. Oxford: Blackwell, £4.50) is a Festschrift for Professor T. B. W. Reid, formerly Professor of Romance Languages at Manchester and Oxford. Most of the essays are concerned either with medieval subjects or with more general linguistics. The contributors include Stephen Ullmann, Eugene Vinaver, and the late

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The superstition
of technique

BY MARIO LUZI

ing something that goes against the principle of nature.

For all this, the fascination of the scribe absorbed by his paper and his signs is still the chosen state for which the writer longs when, by an arbitrary desire, he fancies he can rectify his own destiny; but he cannot escape constant contact with the dark creative process of the world — indeed, he himself is immersed in it. Naturally he would feel ideally situated, who can deny it, as hermit or alchemist in some lonely room looking out upon the sky and double-locked against the outside world, where his own discretion was absolute; relying on his own patient, stubborn art to snatch some incorruptible substance from the inexorable flux of birth and death, and finally to create something in the teeth of creation. What poet would not wish poetry to be just that, did the very condition of poet not forbid him all freedom of choice? To select precious raw materials, to free them from dross, to protect them from contamination, to make them amenable to being cut or chiselled, and so to prepare objects

proof against erosion or capable of yielding a sap without impurities, in which the meaning of every event is magically imprisoned. . . . Many have had such a dream, but anyone who mistakes it for reality is lost. One of the causes of its occasional revival is a mistake about the nature and powers of poetry; a mistake due, we may suppose, to frustration and at the same time to pride. Alienated or repelled by the world's forces (as so often happens, both individually and collectively), the artist seeks a refuge and demands revenge and thinks he can find both in his own private demiurge. In such circumstances, he deludes himself that he has a kingdom all his own in which to exercise absolute power, and looks upon technique as a transcendental support. Of course, there is no need to connect this displacement of the creative axis with a state of unconscious frivolity; we can all think of instances in which he has had a sacrificial aspect. But there can be no doubt at all that to make technique an absolute, and even consider it in advance as an end and solution, is an alibi; it alleviates and at the same time diminishes the drama of poetic creation, without, obviously, resolving it. Indeed it very often makes it worse.

But does this legendary thing called technique really exist? Does it, I mean, exist as something definite and "in itself", within the ambit of which it is possible to concentrate the will to act and to transform? Technique is a way of working on the raw materials. But what raw materials, and supplied by whom? The image of an enclosed universe in which the individual writer is allowed only to combine its component parts in new ways is a popular one, but it is based on the presupposition that there is no contact at all between the world of writing and the world of nature and of existence. This presupposition goes, I believe, against the first principle of poetry, which is, within the order of language, to invent a *parole* where there was formerly a sign or cipher (even if it is only the same *parole* that has declined into a conventional sign or cipher). In other words to bring out the spirit, instead of the letter. By catching the spirit that lies beyond the letter, poetry gives language room again in which to adventure, in harmony with the other forces at work in the unbroken process of creation. In this sense, the language of poetry is profoundly natural, since it breaks up the established language of culture and plunges its snows into the one element capable of reactivating it and opening it up to further meanings: that is, into the depths where metamorphosis, which is the very law of nature itself, is at work. All programmatic attempts at linguistic innovation are unimportant compared with what happens of necessity in the creative process of poetry, when the word dies to many of its meanings and is born again to other possible meanings, and where all that is said is said over the ashes of what has become useless. To compare this with another kind of relationship very close to it: the ideological revolution is merely a shortened version of, and quite extrinsic to, a very different form of upheaval perpetually taking place in the world. In other words, the avant-garde and revolution are episodes for the most part unaware of events respectively and jointly

much deeper than themselves, events they dramatize and make explicit. The poet is touched by the avant-garde and by revolution but he will not go far unless, in his turn, he touches the depths from which they arise; and to do this he merely needs to recall the sense of creation in action, of which poetry itself is a voice and an image.

As for technique, that is probably a question of another metaphor, only this time without a precise object, unless we want to postulate a science half derived from tradition and subject to infinite modifications. Let us try to see what kind of applied science this might be. What would it answer to? A particular skill in tuning an aeolian harp would be mere scrupulous craftsmanship unless one had a wind to blow through its strings. This means simply that the technique of poetry is not the result of a technical operation: it is simply the effect of the degree of precision with which the internal movement of invention is regulated. To put technique and emotion in the two pins of the scales is not, I think, rigorous enough; indeed, if we want what we say to retain any rigour at all, it is meaningless.



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The War Ministry of WINSTON CHURCHILL

by Maxwell P. Schoenfeld, University of Wisconsin.
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TITO, MIHALOVIC AND THE ALLIES?

1941-1945
Walter R. Roberts.
Rutgers University Press. £7.50

This book is an account of the relations during World War II between the United States, Britain, and the Soviet Union on the one hand and the resistance forces inside Yugoslavia on the other. International and national rivalries competed with political and military considerations to create a situation of incredible complexity, confusion, and cross-purposes.

Fetter & Simons Inc.,
51 Weymouth Street,
London, W1N 3LE

Brecht here delivers himself of a characteristic maxim which Benjamin repeats in his diary: "We must start not from the good old days, but from the bad new ones."

The "bad new ones" entail a mass age which must be respected as such. Correspondingly, in art the time is no longer for the "slow narrative", the "rich inner life" for "placing the individual at the centre of events" (Lukács's requirement). "Man will become man again", says Brecht, "not by leaving the mass but by entering into it. The mass casts off its dehumanization, and man becomes man once again (but not as the man he was before)" (italics added). From this standpoint Lukács's prescriptions about individual characterization appear to Brecht static and unhistorical, dependent upon a fixed, high-bourgeois concept of the "all-round" man. From the same standpoint Brecht questions Lukács's category of the "typical", asking for its redefinition as the "historically significant"; for otherwise, he argues, we should merely inherit a "Valhalla of lasting figures" (which is how Brecht describes Lukács's series of types "from Antigone to Nekhlyudov"—adding implicitly after every mention of Tolstoy's Nekhlyudov: "whoever he may be"). The individuality of Balzac's characters, Brecht points out, depends not on their formal "typicality", but on the monstrous competitiveness of early French capitalism in which Balzac took part.

Lukács of course takes this into account, but he puts his emphasis elsewhere. He claims that Balzac's characters "fully embody" the contradictions of their epoch. Theby he subordinates the "monstrous competitiveness" to the aesthetic category of the "type". Next, he discovers a cleavage between Balzac's reactionary politics and his realistic (progressive) writing and argues that the latter transcends the former. Brecht, by contrast, considered Balzac, who accumulated detail (and characters) as lustily as his usurers amassed wealth (and mistresses), to be the very "type" of the capitalist-entrepreneurial writer.

"To know about literary forms", Brecht insists, "one must question reality, not aesthetics, not even the aesthetics of realism." Nor should the concept of realism be abstracted in Lukács from a select number of works, but we must use every means, old and new, tested and untested, stemming from art and elsewhere in order to deliver reality over to men as something that can be mastered. . . . Our concept of realism must be broad and political.

Brecht's initial polemic with Lukács is certainly coloured by his own spartan, neoplatonic communism of the 1930s. For the later plays exhibit a richness and complexity of characterization which the Hungarian critic seized upon to demonstrate yet another "triumph of realism" (Lukács's phrase for Balzac): namely a cleavage between the dramatist's theory and practice. And yet *Gallileo* and *Mother Courage*, however different from the earlier didactic plays, do not betray the spirit of "epic theatre". For the characters do not so much "embody" their circumstances, in the Lukácsian sense, as prove inadequate to them; far from exhausting a problem, they underline that it remains to be solved.

The relationship of politics to art constitutes the third main difference. Each ideological form, Lukács declares, has its specific object. Each, he suggests, borrowing an idea from Lenin, may be used as a "link in a chain" by means of which the whole chain, namely the totality of a given social reality, may be grasped. In the case of art, the link is man. Art, he presumes, unlike politics, can only ask questions not give answers. Thus Lukács cannot conceive, except for short-term agitational purposes, of a respectable political art, for it confuses two separate links of the "chain". Politics, he argues, should enter art only via the question: how does it "strengthen or inhibit . . . the social development of the humanization of man?" (*Solchenitzyn*).

Inevitably, the Brecht-Lukács debate has been drawn into the confrontation between the "socialist humanists" (Roger Garaudy, Ernst Fischer) and the Marxist "structuralists" (Louis Althusser, Pierre Macherey). Both sides have been critical of Lukács, though naturally the "humanists" less so. Brecht, like the baby in *The Caucasian Chalk Circle*, has nearly been torn to pieces. One of the pitiful and absurdities of this division is that humanism should ever have become a term of opprobrium in the Marxist movement. Certainly, it is necessary to separate ethics from epistemology; Lukács's fault is to have collapsed them. But Marx would never have wished to see his science stripped of its humanist idealism (in the ordinary, non-philosophic sense of the word). And Brecht thought of art not merely as productive, but as *humanly-productive*. His own version of socialist realism reads: Socialist realist writers are humane,

that is, friendly to man, and represent relations between men in such a way that socialist impulses are strengthened. They are strengthened by practicable insights into the social mechanism and by the fact that thereby they (the impulses) become pleasures.

Never! Yes, in seeking for a broader, if more political theory of the arts, radical groupings ranging from the West Berlin *alternative* to the French *Cahiers du Cinéma* have reasserted the art-as-production-and-politics side of Brecht to the exclusion of his humanism. This takes us back to the avant-gardism of the 1920s with its dogma of a politics of form. If Brecht questioned a formalist concept of realism, then he would certainly have quarrelled with a political art which made a cult of exposing its mechanisms, of denouncing representation as bourgeois and counter-revolutionary (e.g. Jean-Luc Godard). Brecht said no more than that "the representation should take second place to the represented", meaning that a form or an image should never become self-contained or "closed". But from here stem all those fetishizations of "open form"—for instance, Umberto Eco—or "exposure of the device" (a revamping of the Russian Formalist slogan) which are supposed to politicize art.

On the other hand, Brecht's emphasis on the dissonance rather than the unity of opposites (which distinguishes him from Lukács) has borne genuine fruit with the Althusserians. Althusser's remarks on the disjunction between consciousness and situation in *Machine à vapeur* are very acute (see the essay on Brecht and Pétastolzi in *For Marx*). Much can be learnt from Macherey's study with the Brechtian title, *Pour une théorie de la production littéraire*—except that here again the notion of dissonance and disjunction becomes as much of a dogma as the "unity", "essentialism", which it seeks to combat and replace.

Brecht's encounter with Lukács was no mere rejection, for it led him to redefine in a more practical manner the nature of a Marxist humanism. His theory of epic theatre became as a result more flexible, readmitting notions of empathy and enjoyment (in the spirit of the last quotation). On the outcome of their "debate" depends in large measure the future of a Marxist aesthetics. In its present stage Brecht is, understandably, being used to belabour Lukács. A more fruitful stage will have been reached when Lukács can be read through Brechtian eyes.

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Brain-workers of the world . . .

EUGEN LOEBL:

Conversations with the Bewildered
Translated by George Gretton.
192pp. Allen and Unwin. £3.75 (paperback, £1.95).

"Student unrest" has attracted a great deal of attention from respectable academics. Only a few have been able to offer a satisfactory explanation of what is regarded as a new phenomenon. Most of us are aware of what has happened; what we need to know is why? For example, is student unrest a temporary affliction of the young, related to specific events like the Vietnam War, or is it a manifestation of permanently altered values, the beginning of a new revolutionary movement?

There is no doubt where Eugen Loebel stands. His conversations with students in twenty-five American universities, which motivated him to write this book, convinced him that they are sincere, committed, self-sacrificing, anti-materialistic and revolutionary, though they are divided over the role of violence. Yet, while Dr Loebel is impressed by the energy and enthusiasm of the students, he is also critical of their ideological apparatus. Although he does not want to appear "the elderly, enlightened gentleman who" condescendingly approves of youthful enthusiasm, but dismisses it because he was once upon a time, just as revolu-

tionary", this is just how he does appear.

Dr Loebel chides the students for using old concepts and assumptions, the same clichés and slogans that he used forty years ago, and for over-estimating the role of the proletariat in creating a new society. Dr Loebel has lived through a revolution carried out in the name of the working class, has discarded his proletarian philosophy, and now sees the intelligentsia as the key. The students are reprimanded for their vision of the future also. Like Bakunin they have a destructive urge, but they have little in the way of an alternative.

What disappoints Dr Loebel most about the students is their anti-intellectualism and lack of enthusiasm for science. Dr Loebel has an almost unbending faith in the liberal and "intelligence" mind. He views the "brain workers" as the new creators of wealth and a more rational and humane society. Indeed, he cites the Prague Spring of 1968 as an example that shows "the mighty Soviet Union to its very foundations by using the weapons of the mind". This is debatable. Like many other commentators, Dr Loebel underestimates the economic factors that contributed to the reform movement in Czechoslovakia. What is not debatable is that the Soviet Union won.

Using the students as a peg on which to hang his arguments Dr Loebel discusses, among other things, the corrupting nature of violence,

the degeneration of the Soviet Union and, at length, the potential benefits of science. (One suspects that in this last respect he owes a great deal to Raymond Aron, although he never mentions him.)

The prospect of an established Marxist theoretician with memories of the idealism of the 1920s, the disillusionment of the Stalinist era, and the crushed hopes of 1968, talking to radical American students in an attempt to understand them and to bridge the ideological generation gap is interesting. Yet Dr Loebel is as patronizing towards today's youth as he and his comrades once were towards the proletariat. However hard he tries to avoid it, his tone is pretentious.

Furthermore, Dr Loebel tells us little about the students that the reader could not have surmised for himself, or at least obtained from the media. His argument, particularly at the beginning of the book, is unstructured and politically immature. No reputable Marxist has ever said that a change in the ownership of the means of production was a sufficient condition for a socialist society, and any political scientist will tell him that his vision of an enlightened democracy is impracticable.

As Dr Loebel affirms, the students are bewildered. Unfortunately they will gain little enlightenment from his "confession of faith". His sincerity and earnestness are appealing but his vague utopianism is confusing.

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MAZZOLI

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WINSTON GRAHAM:
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288pp including unnumbered plates.
Collins, £4.25.

JOHN HAMPTDEN (ed.):
Francis Drake, Privateer
Contemporary Narratives and Documents
286pp. Eyre Methuen, £5.

These two books are complementary: one provides the basic texts describing Drake's career as a privateer during the limited war with Spain and the other gives an easily written account of the open war in the European theatre, in which Drake's role was that of a naval officer. The books are addressed to very different audiences. John Hampden's well-edited documents will appeal to Drake enthusiasts who wish to have all the key material regarding the Jack-the-Giant-Killer phase of his career; Winston Graham's handsomely produced book will attract new readers to the Elizabethan scene.

Mr Graham has been known up to now as a novelist rather than an historian, but his gift for narrative and firm knowledge of his subject combine to make an excellent piece of popular historiography. The catchpenny title is misleading, since the real subject of the book is the Elizabethan war with Spain. The war is never described as a whole and the operations in the Caribbean are omitted, together with their vital economic consequences; nor are European operations confined to *armadas*, since (inevitably) Grenville's fight with a *flota* is included, as are the Lishon and Cadiz raids.

Five true *armadas* are distinguished: the Enterprise of England taking up half of the book. In his account of the events of 1588 Mr Graham makes an illuminating comparison between the evolution of the race-built galleon and that of the twentieth-century Spitfire. He makes good use of Evelyn Huady's recent book on the events in Ireland to give an exciting account of Cellular's escape, but he accepts too easily the fleet without explaining how the empire's wings pattern made it so formidable. Also, he does not say anything about the recent discoveries of marine archaeologists among the wrecks. The later *armadas* were not so dangerous, though it is true that Padilla's appearance off

Falmouth was a complete surprise, and the landing at Kinsale in support of Tyrone might have proved more serious than it did. Mr Graham avoids technicalities in the interests of a fluent narrative and this gives a well balanced if rather over-simplified record of events.

Mr Hampden digs deeper. His editorial work is succinct and up to date. His first item Hawkins's account of the "third trouble" some voyage", originally issued as a black-letter pamphlet, was reprinted by Hakluyt. Drake's nephew, Sir Francis Drake, *Revised*, which follows, and *The World Encircled* were both propaganda works printed not only "in praise of the deceased", but also to influence the foreign policy of the early Stuarts, an intention which the editor does not make plain. The first of these, providing as it does a thrilling account of the raids on the Spanish main, was previously edited by Mr Hampden for the Folio Society and it is well substantiated by documents drawn from Irene Wright's collection published by the Hakluyt Society. The account of the voyage around the world is similarly supple-

mented with reprints of the late Professor Taylor's draft plan of the voyage and the extraordinarily vivid, if hostile, narrative of the Daughly trail by John Cooke. If anyone wants to know how Elizabethans really spoke and acted, this verbatim account of the crisis which nearly wrecked the voyage is essential reading. Drake's testy arrogance at the trial forms an astonishing contrast with the dignity and humility of his sermon afterwards; for Cooke is our only authority for the famous plea: "Let us show ourselves all to be of a company."

Mr Hampden gives a good summary of the nebulous plans for the voyage and the conflicting interests involved. He is of the opinion that Drake never received an official commission, only the Queen's bond issued to venturers who were not strictly privateers. Like others, he deplores the loss of Drake's illustrated log, which we know was presented to the Queen but which thereafter disappeared. Its recovery would indeed be an event of the first importance, though since it contained so much political dynamite she probably had it destroyed.

Catalonia's cardinal

M. BATTIOLARI and V. M. ARBELOA (ed.):
Arxiu Vidal i Barraquer: Església i estat durant la Segona República Espanyola 1931-1936
1. 2 vols. 500pp. Montserrat: Monestir de Montserrat.

Until very recently, no department of the Second Spanish Republic has proved more firmly resistant to historical reevaluation than the Church; and between 1931 and 1936 no Spanish prelate behaved more dispassionately than Cardinal Vidal i Barraquer, the archbishop of Tarragona whose staunch rectitude during those years rendered him unfit for Franco's Spain after 1939. Four years ago the centenary of Vidal's birth was marked by the publication of Ramon Montanyola's biography, *Vidal i Barraquer, cardenal de la pau*, and now students are provided with the first two of a series of volumes of Vidal's correspondence during the Republican period.

If only for the extensive bibli-

graphy which they contain, the editors' beautifully produced volumes, which cover the period April-October, 1931, would be warmly welcomed. By publishing the texts of the cardinal's exchanges with Rome and with the leaders of Church and State in Spain, however, together with the drafts of his letters, they have chronicled, with a wealth of detail, this remarkable man's tentative seekings for balance amidst chaos. If they are able to carry forward their work to its promised end, Messrs Battiolari and Arbeloa will have given historians both a *journal intime* of the prelate whom the most recent authority on the period was content to characterize as "a Catalan nationalist with a scandalous taste for jazz", and a mass of new material for the history of these ink-stained five years. Meanwhile, in view of Vidal's pre-Vatican II concern for the use of the vernacular, it is sad to note that the dust jacket and spine of their first volumes give the title not in Catalan but in Castilian.

Germany's bit of France

DAN P. SILVERMAN:
Reluctant Union
Alsace-Lorraine and Imperial Germany 1871-1918
262pp. Pennsylvania State University Press. (AUPG) £5.50.

This is a useful and well-balanced history of Alsace-Lorraine under German rule. Dan P. Silverman describes the government structure and the changes it underwent accurately and precisely. He is convincingly explicit on the constitution of 1911. He sets the French loyalty of the inhabitants in perspective by relating it to local patriotism, to other conflicts of conviction—liberalism versus socialism, ultramontanism versus anticlericalism and free trade versus protection—to the working of the option clause of the Treaty of Frankfurt and to French emigration and German immigration after 1871. His book contains much factual information on the development of local political parties and their relationship with national German parties.

Of especial importance and interest is the information on the Lorraine-iron industry and the attitude of German political and economic interests to it. Concern for the iron deposits played little part in fixing the frontiers in 1871, yet in the years immediately before 1914 the Ruhr steel magnates were anxious both to control the deposits and to prevent the Lorraine firms from

sharing in the general prosperity of the industry. *Reluctant Union* gives useful information on the Alsatian textile industry and its adaptation to the German market; on the state tobacco industry which the German government inherited from the French; and on the effect of the French tariff of 1892 in finally severing Alsatian economic connections with France. It gives no similar information for agriculture. It has slips of the trivial kind which causes Moscow to appear as the capital of Russia in this period.

The general conclusion is that the German government was singularly inept in managing these provinces. The retention of a Governor appointed from Berlin after Alsace-Lorraine had for all ordinary purposes taken its place, with its own parliament and a seat in the Federal Council, in the federal structure of the Empire, seems to sum up all the mistakes that had gone before. Berlin was at one and the same time governing Alsace-Lorraine like a military conquest and recognizing its political maturity.

Bourbon bureaucrats

GILDAS BERNARD:
Le secrétariat d'état et le conseil espagnol des Indes (1760-1808)
296pp. Geneva: Droz. 32 Sw fr.

As may be gathered from the title, this is a work of interest only to aficionados of Spanish institutional history. As such, it forms a welcome and indispensable adjunct to Ernesto Schaefer's *El Consejo real y supremo de Indias . . . hasta la terminación de la Casa de Austria* and to Henry Kamen's *The War of Succession in Spain, 1700-15*, the latter of which was reviewed in these columns on February 5, 1970.

It describes and analyses the Bourbon administrative reforms by

which the French system of Secretaries of State (four in number) was superimposed on the Habsburg consular system of government, thus tending to the greater centralization of business and to the downgrading of the Councils, including that of the Indies. Within its declared limits, the book is an excellent one. It explains how the combined bureaucracy of the Secretariat of State for the Indies and the Council of the Indies grew from fifty-two individuals in 1714 to 134 by 1808. It describes how these two closely connected branches of government functioned in relation to each other and the Crown, and it glances at the repercussions in the Spanish-American Empire.

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Nationalism in the Maghrib

With the Algerian Republic celebrating its tenth year of independence, Frenchmen are still passionately debating the Algerian War. *The Battle of Algiers*, a film that has become an international classic for leftists, has been ignored in France until recently, and another film dealing with a despot in the Aures barely survived scrutiny by the French government censor.

Yves Courrière, who has written a massive four-volume history of the Algerian War, was refused access to the French military archives when he wanted to do research for a documentary film on the same subject. Similarly, the history of nationalism, colonialism, and even pre-colonial North Africa is still far from settled. Under the slogan of "détachement l'histoire", a fierce academic debate rages over the proper interpretation of North Africa's past. For instance, is it still appropriate to blame the Banu Hilal, who invaded the Maghrib in 1050, for the subsequent millennial decline of agriculture and civilization? Or, does traditional Maghribi society fit into the feudal stage of the Marxist dialectical triad of feudalism, capitalism, and communism? Was nationalism in the Maghrib preceded by "proto-nationalism", or did the phenomenon of popular resistance against foreign rule represent traditional xenophobia against a Europe whose encroaching ardour ravaged the North African coast in the fifteenth and sixteenth centuries?

Unfortunately the righteous indignation which prompted this fresh look at North African history has resulted in the publication of more manifestos than scholarly monographs. The danger that another "purposeful past" (in C. Vann Woodward's phrase) will replace colonial historiography is great, and it is doubtful whether even such a broad and ambitious history as that by Abdallah Laroui will pass rigorous testing against archival evidence. Another path seems more promising—that of resolutely investigating the abundance of odorous closets left unopened by colonial historians. Several scholars have already advanced some distance down this path and have written superb studies on the history of French penetration and colonial rule in North Africa. But our knowledge of indigenous society from the Ottoman conquest of the sixteenth century to the First World War remains fragmentary.

Within this framework of evolving North African studies two recent books assume important positions: Jamil Abun-Nasr's general history of the Maghrib from its origins to independence is a comprehensive study bearing witness to a fine understanding of intricate tribal complexities; and Charles-André Julien's study of North African nationalism, a reprint of the second edition of 1953 enlarged by a vast critical bibliography, remains, without doubt, the standard book on political events in the interwar period. One other recent publication, by Attilio Gaudio, an Italian journalist who has produced a slightly premature biography of Morocco's elder statesman, Allal el-Fassi, is of somewhat lesser stature; yet though he disappoints by his uncritical attitude, the author pleases by his compelling personal engagement.

In one respect it is unfortunate for Professor Abun-Nasr that *A History of the Maghrib* appeared soon after the English translation of Julien's famous survey, *History of North Africa* (first written in 1931, revised by Le Tourneau in 1952 and reissued in the TLS on August 6, 1971), for Professor Julien's painstaking bibliography, augmented by references to English sources, completely eclipses Professor Abun-Nasr's meagre list. Furthermore,

JAMIL ABUN-NASR:
A History of the Maghrib
416pp. Cambridge University Press
£4.60.

CHARLES-ANDRÉ JULIEN:
L'Afrique du Nord en marche
Nationalismes musulmans et souverainetés françaises.
439pp. Paris: Julliard, 35.70fr.

ATTILIO GAUDIO:
Allal el Fassi ou l'histoire de l'Algérie
365pp. Paris: Alain Moreau, 35fr.

out of the awesome expanse of some twenty-three centuries covered in *A History of the Maghrib*, Professor Abun-Nasr makes active use of the original sources for only ten centuries (AD 600-1500). Nevertheless, given that the book is intended for the general reader, and that Professor Abun-Nasr is indebted to other historians, as he states in his preface, he has written an excellent political history, and his attention to the deeper movements underlying the political process is frequently superior to the somewhat convoluted reasoning found in Professor Julien's survey.

The pattern Professor Abun-Nasr sees in the Muslim period of North African history on which he concentrates is derived from Ibn Khaldun, the famous fourteenth-century North African historian. Ibn Khaldun's theory of a cyclical expansion and regression of civilization has been dragged into harness so often, notably by colonial historians and more recently by David and Marjorie Orlin in a study of Bonaparte's *Algeria* (reviewed in the TLS on May 14, 1971), that at first one doubts whether it can be effectively reanimated. But Professor Abun-Nasr manages to avoid being lachrymose by stressing the tribal context in which Ibn Khaldun's theory was originally used. According to Ibn Khaldun the Maghrib existed for centuries in a state of political tension between the ideal of a centralized state under the authority of a legitimate ruling dynasty and the reality of tenacious tribal organization. Only in the sixteenth century, when a dynasty descended from the Prophet Muhammad and therefore legitimate in terms of orthodox Islamic law, was established in Morocco did the possibility of an end to this cyclical fluctuation appear. Colonial rule, of course, brought the collapse of traditional tribal life as an alternative to centralized government and consequently marked the limits of usefulness of Ibn Khaldun's theory.

This pattern, as adopted by Professor Abun-Nasr, works beautifully in the area of political history, but largely fails to account for economic problems. Only occasionally is one given glimpses of the tremendous economic power concentrated in the Maghrib which made it one of the centres of international trade from the late eighth to the sixteenth century. Much research done in recent years clearly shows the central role played by Maghribi Berber and Jewish merchants in the trade network linking the West African goldfields, Fatimid and Mamluk Egypt, and the far-flung markets of the Indian Ocean. It is therefore regrettable that the findings of Brunschwig, Braudel, Coiteau, Idries, and others are not mentioned in the bibliography. The book's bibliography is abundant from *A History of the Maghrib*. All told, it would have been helpful for the reader if a subtitle had been added to indicate the actual limits of the study.

L'Afrique du Nord en marche is also a political history written originally with hostile intentions: Professor Julien was attempting to alert the French public twenty years ago to the failure of the government's North African policies and to the inescapable future of an autonomous,

or even independent, Maghrib. As general secretary of the French North Africa government commission from 1936 to 1939, Professor Julien was one of the few Frenchmen in an influential position who admitted to borrow the blunt words used by Eric Rouleau in a different context: that once the toothpaste has been squeezed out it cannot be pushed back again. It is distressing to be reminded afresh in the foreword to this new edition that even reputable scholars participated in the efforts to ignore or defame the book in the 1950s.

The implacable hatred of every-thing Muslim or metropolitan which existed among the *colons* of North Africa, and the babbiness of French politicians during this period, already oppressively visible in the old text, become nightmarish in the anecdotes interspersed in the new bibliography. We learn of the shameless audacity displayed by the murderers of the Tunisian labour leader, Ferhat Hached. Such was the situation in 1951 that they were apparently able to go to the Resident General, announce their crime, and, thanks to the inertia of that official, leave again unmolested. An example which best typifies the stupid and poisonous arrogance rampant among the partisans for a French North Africa after 1945 is that of Jean Lecomte, infamous director of the Moroccan Interior Service. In January, 1948, Lecomte arranged for the mailing of two pamphlets in Arabic to prominent Moroccan personalities in which the Sultan, Muhammad V, and his son Hassan, were vilified as venal scoundrels of bastard origin. The Sultan tried unsuccessfully to track down the author of this malicious snub, but Lecomte simply accelerated his vendetta and in 1953 became one of the principal engineers of the Sultan's deposition.

One of the reasons why the *colons* and their partisans could act with such impunity was, as Professor Julien points out, the absence of any coherent or coordinated colonial policy. Except for the brief period when Professor Julien headed the commission, no French government ever made the attempt to wrest the initiative from the *colons*. As a result the political situation of the Muslims steadily deteriorated: in Algeria a series of election frauds arranged by the *colons* robbed the Muslims of many of their legitimate representatives; in Morocco *colons* were admitted into the municipal councils contrary to the Protectorate treaty; and in Tunisia, again contrary to a similar treaty, the principle of French-Tunisian co-sovereignty was introduced.

The frustrations experienced by nationalists in the three Maghrib countries after the Second World War often led to bitter factionalism between the legalists and the revolutionaries. In Tunisia and Morocco the legalists who were campaigning for independence within the system prevailed, whereas in Algeria the revolutionary FLN absorbed most of the legalists. One of the most prominent recruits for the FLN was Ferhat Abbas who, as Yves Courrière has shown, joined the party voluntarily in May, 1955, and not, as hitherto assumed, in August under duress. In his 1953 text Professor Julien states that Abbas was not a nationalist at all at the beginning of his career, but was rather an assimilationist. Now, however, in a remark in the 1971 bibliography, he retracts this statement. This dispute over the timing and character of Abbas's nationalism further obscures the already messy issue of the origin of North African nationalism. It must be borne in mind that Abbas and the group of intellectual *évolués* to which he belonged held a position fundamentally different from even the moderate nationalists of the

1930s, who insisted on the role of France, even while playing the role of tutor.

Probably the most interesting subject of Attilio Gaudio's *Allal el-Fassi* is a son of a Muslim family and a chief jurist (chief jurist) in 1926. He became the discussion club which led to the formation of the (Independence) Party.

Considered sociologically, nationalism has been mainly by established interests such as the *colons*. Since the material has already been published elsewhere, some of the material has already been published elsewhere, some of the material has already been published elsewhere.

One example of a fact which M. Gaudio has omitted is that of the Minister of Islamic Affairs, a group of *Bahá'í* brought to trial for their activities and given sentences from life imprisonment until a year later, after an international protest, the Supreme Court annulled the sentences.

Also lay claim, as this book does, to a scientific status for the study of how much real theology M. Gaudio away from the "Islamic" and the subtitle of the book is a presentation of thought virtually in isolation of labouring through the August but obscure Islamic theology of the demands for Moroccan Algerian territory, we get more information about the politics. If it is true, as he asserts in his preface, that African history speaks in Fassi's blue-green eyes, he did less well in his Maghribi history than before him than Professor Abun-Nasr did.

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World Christians

NORMAN GOODALL:
Ecumenical Progress

A Decade of Change in the Ecumenical Movement 1961-1971.
173pp. Oxford University Press, £3.

Ecumenical Progress is in effect, a history of the World Council of Churches of the past ten years. Norman Goodall is a former Assistant General Secretary of the Council and has spent most of his life working for ecumenical agencies. He is also a competent historian, who writes with objectivity, lucidity and a firm sense of proportion. These qualities, together with a touch of gentle ascription which will give quiet pleasure to those knowledgeable enough to read between the lines of his carefully judicious accounts of controversial matters, help to make this an excellent model of how to chronicle very recent events in which the writer himself has been involved.

The story he has to tell is not as striking as that of the *Ecumenical Movement*, which he published in 1961. In that book Dr Goodall described the formation of the World Council and the quite active part it played on the world stage in the period of post-war reconstruction, when the level of general interest in religious matters was, anyway, much higher than it has been in the past decade. The World Council and its related bodies have now become part of the ordinary framework of church life and the forces of bureaucratization which affect all institutions, but especially international ones, have had time to do their work. Parkinson has offered the thesis that when an organization has moved into a permanent headquarters it is dead. The World Council made its move in 1965, into handsome buildings, ominously near the Palais des Nations at Geneva. It is tempting to conclude that it is likely to suffer the same fate as the League of Nations and the United Nations.

Dr Goodall does produce some evidence of a loss of momentum and, on the level of leadership, a loss of quality. A very large number of the old ecumenical leaders, and of the theologians who inspired them, died or retired in this decade and the succession has been far from clear. Yet there have also been developments which suggest that we are not yet at the end of the story. Three of these are particularly important.

The first is that the focus of interest has shifted for many people from the international to the domestic scene. It is in this decade that the ecumenical movement has succeeded in establishing itself as part of the experience of ordinary Christians in the life of their own neighbourhoods.

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Christian sex

FRED MILSON:
Sex and a Pastor
111pp. Epworth. Paperback, 50p.

During the past decade many Christian writers have stressed the importance of a positive attitude towards human sexuality. Fred Milson, a veteran Methodist minister, is among this group. In *Sex and a Pastor* he seeks to show how the goodness of human sex is related to Christian conviction. Distrust of sex, refusal to recognize its central place in human experience, and condemnation of all deviation from conventional patterns of sexual behaviour have produced, in his judgment, as much tragedy as it is time to say boldly that men should delight in their bodies, which are God-given, even while we recognize that "like all other gifts of God, they are capable of abuse."

One of the principles which Mr Milson stresses, so far as ministerial counselling is concerned, is a will-

ingness to listen—he speaks of the "masturbators, leopards, adulterers, male homosexuals, sadists, masochists, the impotent, those who were driven by strange compulsions and wanted to practise what most people would regard as perversions", whom he has tried to help. The pastor is not a social worker but "God's artist"; he is not to set up as a psychiatrist (unless he has the specialized training for this) but to see his task as bringing God's love to bear on people's sexual as on their other problems.

The long-standing condemnation of masturbation as sinful under every circumstance is rejected by Mr Milson. He finds that it can become a substitute for personal relations and in that case be unfortunate; but in and of itself it is neutral. While *Sex and a Pastor* is not by any means a full study of human sexuality, it is a sound, deeply Christian effort to show that the Church need not be identified, as so many still seem to think, with the quasi-Manichean condemnation of sexual experience.

The third development is, of course, the entry of the Roman Catholic Church into the ecumenical conversation. Rome was an important factor before 1960, but in this decade of Vatican II the great increase of her active participation has given a whole new dimension to the work of the movement. Whether she decides to become a member of the World Council in the near future or not, the implications of this degree of participation are so far-reaching that they cannot yet be properly assessed. They are enough, however, to make it quite clear that a great deal of work remains to be done by the ecumenical movement.

These considerations do not entirely dispose of the doubts left by reading Dr Goodall's account of these past ten years, especially in relation to the quality of the Council's leadership. It is true that the full stature of leadership takes time to emerge. Those who sigh for the days when, for example, several of the most genuinely influential of the world's politicians were deeply involved in the affairs of the World Council might take note of such facts as that the chairman of a small consultation held only a few years ago at Notting Hill was the little-known Senator McGovern of South Dakota. But a fresh impulse does seem to be needed and new voices to be heard. When this happens, there will be all the more reason to be grateful for the quietly authoritative way in which this account bridges the gap between the old and the new.

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Inertness, here I come

MICHAEL MOORCOCK:
The English Assassin
254pp. Allison and Busby. £2.50.
Breakfast in the Ruins
175pp. New English Library. £1.75.

Michael Moorcock's previous novels—*Behold the Man*, *The Final Programme*, *A Cure for Cancer*—have established a reputation for up-to-the-micro-second contemporaneity in their grasp of what the world's vices portend; for grave seriousness beneath a sparkling and inventive surface. Reviewers have spoken of "a powerful imagination" and "an ear finely tuned to the Underground" (as if that were in itself a guarantee of quality) and drawn comparisons with Poe. But a newcomer to Mr Moorcock, picking up his two latest novels, might be forgiven for starting to think in terms of sparsely clothed emperors. For, despite the considerable pretensions of these books, they are both manufactured out of largely haphazard materials (arranged in such a way as to suggest global, if not indeed cosmic significance) which are themselves drab and lifeless.

The English Assassin, "A Romance of Entropy", is divided into four "Shots", each of which contains a quantity of narrative split up into short chapters (some of which go under the heading "The Alternative Apocalypse 1", etc), interspersed with selections of "Late News" (choice items relating the random deaths of children, by fire, drowning or whatever). The significance of this arrangement and choice of terminology is not, and does not become, clear; nor does the relationship between this and the story itself, which is an elaborate spy fantasy only a notch or two above the Fleming level.

Breakfast in the Ruins, "A Novel of Inhumanity", is more accessible, and marginally more readable. Beginning and ending in Derry and Tom's roof garden in Kensington High Street, it traces the development of a homosexual friendship between one

Karl Glogauer and a Nigerian tourist casually encountered, while simultaneously guiding us through Glogauer's previous incarnations. These are many and various, and can really be considered as little stories in themselves.

It is 1871 and Karl and his mother are out and about in Paris as the Communards are battered into submission by the National Guard. Now it's 1892 and Karl is a black boy in a big house in Capetown. Later we visit Kiev, Shanghai,

Berlin and Vietnam at moments of violence and horror, and it is borne in upon us that dreadful things have happened in the world—in spite of which, a sunny last chapter seems to imply, happiness is still possible. "Entropy: The irreversible tendency of a system, including the universe, toward increasing disorder and inertness; also, the final state predictable from this tendency" (*American Standard College Dictionary*). Mr Moorcock might be described as an entropic writer.

Bunches of rapes

BRUNO GAY-LUSSAC:
Dialogue avec une ombre
187pp. Paris: Gallimard. 1fr.

Throughout *Dialogue avec une ombre* the male narrator juxtaposes three women: an unknown (first seen in a park and to whom the novel is addressed), Judith (a Jewess he knew during the German occupation of France) and lastly a woman long dead who underwent an unspecified sado-masochistic experience with a German ancestor of Judith's, and whose experience was repeated by Judith herself with a German officer, a relative, who stationed himself in her country house in order to find there the written records of his and her ancestor's sexual indulgences. If you follow, thus *Dialogue avec une ombre* itself echoes the older book, this time regarding Judith's experiences, for the eye of the unknown woman. The wartime rape of France is associated with Judith's rape by the German officer, and Judith's complicity (the narrator over-looks this) in reading the old book to him while apparently following its directions), her German-Jewish ancestry, and above all the morally ambiguous emphasis on acts simultaneously invoked and compulsory leave a bad taste as does the nar-

ator's voyeurism, which becomes more and more explicit as he sees Judith assaulted, first by two strangers at an inn (while he sits drugged into immobility) and then by exotic beasts (while a lurid vegetation holds her naked body to the ground, and he looks on helplessly).

The novel makes play with a sophisticated but essentially empty network of situational parallels, and attempts to equate natural opposites such as innocence and lubricity, communication and silence, search and avoidance, surrender to fate and the hypnotic manipulation of self and others. These thematic paradoxes, together with a style cross-hatched with subtle verbal distinctions, build up an air of tension and mystery, and even an illusion of serious subject-matter. Nevertheless, what Bruno Gay-Lussac has written is a skilful blend of metaphysical pornography with certain aspects of the absurd, the whole formula being lent a fashionable intellectual attraction by the speculative reflectiveness which turns the novel back on itself and its own language. Indeed, the author's method of construction forms an odd, literary parallel to his narrator's sexual voyeurism. Those who prefer their pornography neat, in either sense, will go elsewhere.

Crime in short

GEORGE BAXT:
Burning Sappho
191pp. Macmillan. £1.75.

An American Joyce Porter, that's what George Baxt is, with his large ex-New York policeman Bella and a really monstrous regiment of conspiratorial but demonstrative dikes; funny enough.

KENNETH BENTON:
Spy in Chancery
256pp. Collins. £1.50.
Kenneth Benton sends his engaging policeman Craig to our Rome embassy for a thoroughly easy-to-take spy-hunt.

HENRIETTA BUCKMASTER:
The Walking Trip
208pp. Gollancz. £1.75.
The trouble with Miss Buckmaster's first thriller is that we can't take her young American heroine, bemused with brother-starch in London, for the "true girl" her creator intends. Instead, this rather silly creature gets in the way of what is otherwise a cleverly intricate plot based on the Rhodesian situation, with a heavy tilt in the right, or left, direction. But it is beyond credibility that our clever British police wouldn't have picked up a grey car, its number known, on all the length of a north-south motorway.

WILLIAM HAGGARD:
The Protector
187pp. Cassell. £1.80.
A good Haggard—without Colonel Russell who, though the elderly chieftain's (or would-be chieftain's) fantasy-focus, has little to offer to anyone else. The titular protectors have various protégés—criminals, Turks, diplomatic relationships—but are here united to keep some not entirely uncivilized aspects of life on a more or less even keel.

ELISABETH HARGREAVES:
The Fair Green Weed
189pp. Hutchinson. £1.75.

An effective thriller that we are surprised (totally without offence) to find written by a woman, since it lacks the romantic softening more—and often enjoyably—characteristic of thrillers, especially exotically-set thrillers, by women. The identity of the weed can be guessed, with its growth in a realistic Jamaica where a poor proud planter loses all but honour when faced by unprincipled money-grubbers and a whining wife.

HUGH C. RAE:
The Shooting Gallery
317pp. Constable. £2.50.
This is an excellently original Scottish police-novel, tense throughout its unusual length, from the moment the Councilor's dying son is dumped at the hospital to the surprising but psychologically satisfactory disintegration at the end. The strong sexual element is necessary and rightly used, the villain invokes cold horror, the other characters are realistically sympathetic. But someone should have corrected "it's" for "its", "Caché" for "cache", "council" for "counsel".

GEORGES SIMENON:
Malgré et le Flea
Translated by Lyn Moir.
155pp. Hamish Hamilton. £1.50.
The fact that the door-opening maid has enormous breasts being as irrelevant to the story as she is herself provides a type-example of the enormous boredom now generated by gratuitous fictional sex. For the rest, a run-of-the-mill Malgré, surely, slightly, than usual, of husband murder, with lover and mistress betraying anything betrayable.

JULIAN SYMONS:
The Players and the Game
224pp. Collins. £1.50.

A clever book, but a very long way from being a pleasant one. Admittedly inspired by the American Lonely Hearts Murders and our own Moor Murders, though in a very middle-middle-class English setting. Its major appeal can be only to the like-minded in these and other fields. Certainly the stress on the various sexual incompetencies and means taken to remedy them among local males are irrelevant to the major crime.

JOHN WAINWRIGHT:
Requiem for a Loser
223pp. Macmillan. £1.75.

The fact that modern ads use sentences for paras.
And sometimes broken sentences—
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This doesn't justify John Wainwright in using this dreadful language for his novel.
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So why doesn't he try moulding his style on Priestley's?
If he did, *Requiem for a Loser* would be a good book, not just a tiddly thriller about injustice and the underdog, but still—because of the language—almost unreadable.

DONALD F. WESTLAKE:
Bunk Shot
224pp. Hodder and Stoughton. £1.75.

Donald Westlake is always funny, though in this one, where Dartmouth and Co drive away with a bank, he has to work rather hard for some of the laughs. Still, Westlake a bit on the stretch is still a lot gayer than most writers trying like crazy.

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The first twenty years of print

abridged Latin-German dictionary, printed at Eltville by Nicolas Bechtel on June 8, 1469; and those who have had no occasion to study the details of this frequently shadowy and at many points still controversial period may well be surprised to find that it requires as many as 215 entries.

Some of these, admittedly, are given a separate number despite the note that the piece was "issued with" something else (there are a dozen such under Cicero); others are represented only by fragments. Others again are marked as "transferred to a supplementary section devoted to 'Undated Imprints currently unassigned or re-assigned to 1470 or later'; the most notable among these being, of course, the "Constance Missal" (four copies known), once thought by some to have preceded the 42-line Bible and now, thanks mainly to the late Allen Stevenson, given as "Basel? Eponymous press, before 1474"; it is probably 1473.

Among the other supplementary material is an appendix of "Undated Imprints assigned to The Netherlands", mostly pieces once claimed for Laurens Coster of Haarlem, a candidate for the title of prototype printer; some now tentatively ascribed to Utrecht. This is still a debatable group; characteristic of the difficulties of firm ascription is the fact that one of several editions of Donatus's *Axis Minor* is known only by 41 fragments, located between Mainz and Upperville, Virginia, which together show at least 15 variant type-settings. Another appendix, and a most useful one, is a full account, with ample quotations, of the documentary sources relating to Gutenberg, manuscript and printed, from c.1399 to 1499.

While Miss Stillwell's descriptive formula is short-title, her entries are amply buttressed with references to the Gesamtkatalog, Hain, BMC, Goff, De Ricci's *Premières Impres-*

sions de Mayence, Ruppel, Scholderer, Zedler and other authorities, and her annotation is invariably excellent. She makes full use of Carl Wehner's *Mainzer Probedrucke* of 1948, and also, to great advantage, of George D. Painter's recent and equally revolutionary paper on "Gutenberg and the B 36 group" (saluted in *JLS*, February 12, 1971), which she was able to see in proof. For a few of the important variations, like First and Schoeller's *Canon* of 1458, she gives the location of copies (it would have been welcome for the 1459 Psalter, one of 13 known copies of which recently changed hands, and also for the 36-line Bible of 1459/60, which is about five times rarer than the Gutenberg). For a few, but not all, of the slender pieces she gives the number of leaves. The index of authors shows that the most popular with pre-1470 printers (after the Bible) were the ubiquitous Donatus, a fourth-century grammarian, St Augustine, St John Chrysostom, St Thomas Aquinas and Cicero, while Pope Pius II (Eneas Silvius Piccolomini) rates 16 entries, all briefs, bulls or indulgences except his *De Duobus Amantibus*, c.1469, an early work retracted when he was elevated to the Papacy but frequently reprinted. We are reminded that no copy of the first book printed in Italy, by Sweeneyheim and Pannartz at Subiaco before September 30, 1465, has yet been found; it was, expectably, a Donatus (and it might have been entered ahead of their Cicero).

The note to the entry for the Mainz Psalter of 1457, the first book to bear a date and its printers' names (Fust and Schoeller) and the first to be printed—increasingly well printed—in two colours, elicits one query. Of the two known copies, live of issue (a) and five of issue (b), Miss Stillwell duly records that the first to reach the United States (previously represented only by nine leaves in seven different

libraries) was the one recently bought by William Scheide for his famous collection at Princeton. This came, via H. P. Kraus, who acquired it by exchange, from the Bibliothèque Nationale. Now, the Bibliothèque Nationale is here credited, uniquely, with copies of both issues: Mr Kraus's catalogue in which the Paris-Scheide copy appeared described it as "first issue throughout", i.e. comprising 143 leaves (the last in this case missing), whereas the (b) issue was partly reset and thirty-two leaves added (for *Vigils of the Dead*, etc); yet the attached note stated that the copy retained by the Bibliothèque

Nationale was "Paris copy 'a'". Does this imply that the Bibliothèque Nationale's categorization differs from Miss Stillwell's? or that the copy left in Paris is in fact of the issue here designated as (b)? Since three of the four other copies of issue (a) are in England (London, Manchester, Windsor), and one in Germany (Darmstadt), this point should perhaps be clarified.

Miss Stillwell's book is a remarkable feat of scrupulous erudition and a worthy monument to her lifelong concentration on the study of the early years of printing.

Beckford's books

ROBERT J. GEMMETT (Editor):
Sale Catalogues of Libraries of Eminent Persons

Vol 3: William Beckford
465pp. Manwell with Sotheby Parke-Bernet. £10.

William Beckford had been a formidable and idiosyncratic collector of books and manuscripts (as well as pictures, drawings and works of art) for sixty years when he died in 1844, bequeathing the cream of his library to his daughter Susan Euphemia, Duchess of Hamilton.

In 1882-83 this was sold by her grandson, the twelfth Duke, in a series (40 days) of very stylish sales at Sotheby's, of which the catalogues have long been the prime source of information to students of Beckford's taste and accomplishments as a book collector. It has also been well known to the cognoscenti that after his enforced sale to John Farquhar of Font-hill Abbey and its principal contents, Phillips conducted a 37-day sale of the latter in 1823, of which 20 days were occupied by the books which

Beckford had not taken with him to Bath (the bought over 640 lots back through his bookseller, William Clarke), plus a speculative number introduced by the auctioneer from other sources.

Robert Gemmett here gives us, in Mansell's reasonably clear reproduction of a copy of the original Font-hill catalogue marked with the prices and buyers' names, the pages devoted to the books (irrelevantly bulked out with a number of pages devoted to works of art, paintings and furniture). This is a valuable contribution to Beckfordian studies; but even more interesting are the facsimiles of three earlier sales of duplicates and discards in 1804, 1808 and 1817, conducted by Leigh, Sotheby and Son, Leigh and S. Sotheby, and Mr Sotheby respectively, which had remained largely unknown until Professor Gemmett himself reported them.

The editor provides, in addition to an introductory note to each of these four sales, a brief but adequate survey of William Beckford's long career as a book collector.



Is the Head obsolete?

Whatever your views on head teachers, you can't afford to miss this controversial two-part feature. The first article on 29 September investigates current thinking on the changing role of the Head. Heads are caught in a crossfire. Everybody wants to participate

in running the school, yet the Head has to carry the responsibility, and answer to parents and public. How do Heads see their jobs in a time of change? Are they to be autocrats, chairmen, managers, counsellors, public relations officers?

Anne Chisholm has spent some weeks talking to Heads in many different kinds of schools. Read her report on how they face the challenge to their leadership. On 6 October six Heads will comment on the investigation.

Starting this Friday in THE TIMES EDUCATIONAL SUPPLEMENT

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